TOTALLY TAE KWON DO

Issue 2 www.totallytkd.com April 2009

The Free Global Tae Kwon Do Magazine



Elvis's Tae Kwon Do Instructor

The Hidden Truths of HapKiDo in Taekwon-Do

Plus

Grandmaster Yoon Byung In: Pioneer in South Korea

What Is Tae Kwon Do?

Dynamic Flexibility Test

Myths And Realities of Pressure Points

Destruction: A Tae Kwon Do Hurdle?

Debunking The Muye Dobo Tongji

As well as Knifehand Strikes, Disadvantaged Pad Work, Book & DVD Reviews, Seminar & Competition Reports and many more great articles inside

TOTALLY
TAE KWON DO
The Free Global Tae Kwon Do Magazine

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Editorial

Issue 2 - April 2009



Welcome to the second edition of *Totally Tae Kwon Do* magazine.

The magazine has been extremely well received by all. Aside from the promotion I did over the web, I am gratified to see many others posting news of the magazine on their web sites, on forums and on their personal blogs, all of which I appreciate greatly, as the more that get to know about the magazine, the more there are to enjoy it and in return, hopefully the more varied submissions it will receive.

At the time of writing this editorial (the 20th), it has been downloaded around an amazing 13,480 times, in over 70 countries and that's just the ones from the www.totallytkd.com site and doesn't include other sites offering it as a download or instructors and friends emailing it around. I truly believe that if we keep this up, with the quality of the articles we have had so far, we will surpass the printed Tae kwon Do magazines fairly quickly indeed. Don't forget, if you add the magazine as a link or downloadable, drop us an email and we`ll link you back on the magazine web site and in the magazine (if offering it as a download).

The survey we set up regarding the first issue has been very insightful and you can read the facts and figures later on in the magazine.

This issue has many more delights for you, from profiles of Grandmasters to myth busting articles. Articles on destruction, self defence, history, sport and pressure points, plus book, seminar and DVD reviews and a whole lot more for you to enjoy. Many thanks once again to all those that submitted such a great array of interesting article. You are the guys and gals keeping the Taekwon-do community open and vibrant.

Before I go, news has it that Bill '*Superfoot*' Wallace is gracing UK shores soon and for those in the UK, this could be the last chance to train with him perhaps! As, putting it delicately, I'm sure his travel plans will get less and less as he's not getting any younger - hes almost 65 and still amazing by all accounts! See page 4 for further details. Enjoy the mag,

Stuart Anslow
Editor



Issue 2 Contents

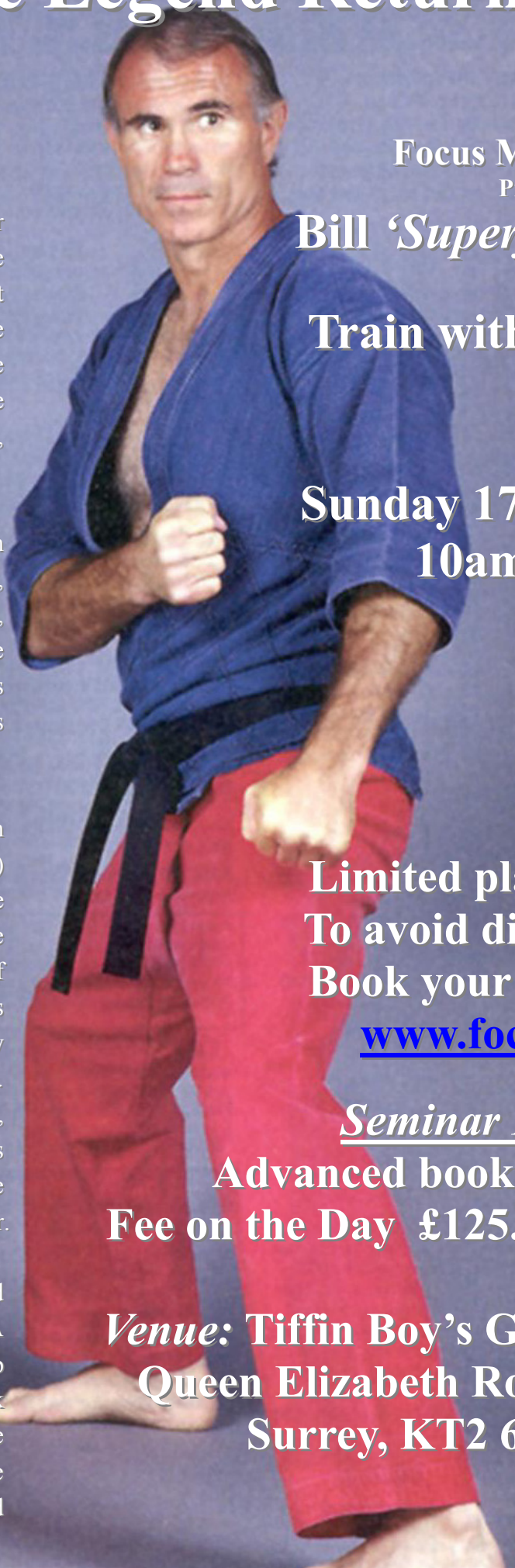


Grandmaster Yoon Byung-In: Pioneer in South Korea	Page 5
The Hidden Truths of HapKiDo in Taekwon-Do	Page 12
What Is Tae Kwon Do?	Page 15
Destruction: A Tae Kwon Do Hurdle?	Page 20
Grandmaster Kang Rhee: Tae Kwon Do Instructor of Elvis	Page 23
Knifehand Strikes, Purity of Technique and Other Considerations	Page 28
Ch'ang Hon Taekwon-do Hae Sul - Part 2	Page 33
Debunking The Muye Dobo Tongji	Page 37
Disadvantaged Pad Work	Page 43
The Differences Between A Roundhouse Kick And A Turning Kick	Page 45
Sequence Of Stretches And Their Effects On Dynamic Flexibility	Page 47
Myths And Realities of Pressure Point Theory	Page 51
The TKD Clinic	Page 54
What's the Point - Part 2	Page 55
Tae Kwon Do's Army Visits The VI South East Opens	Page 56
Grandmaster Steiner Technical Seminar	Page 60
A Punch, A Strike & A Thrust: There's More!	Page 63
Book Review: The Taeguek Cipher	Page 66
2nd to 1st Kup Syllabus DVDs Review	Page 68
Issue 1 Survey Results	Page 71
Maximise Your Reading Experience of Totally Tae Kwon Do	Page 73
Submission Guidelines	Page 75
Where To Download Totally Tae Kwon Do	Page 77



Contributors: Michael Munyon, GM Kim Soo, Robert McLain, Troy Trudeau, Paul O'Leary, Michael Carr, Oerjan Nilsen, Brian Crawley, Matthew Sylvester, Paul Mitchell, Earl Weiss, Glenn Smits, Chris Snow, Dan Davies, W. Rhee, Simon O'Neill, George Vitale & Stuart Anslow

The Legend Returns



Focus Martial Arts
Presents

Bill *'Superfoot'* Wallace

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Sunday 17th May 2009
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As a national champion point fighter three years in a row, Wallace captured virtually every major event on the tournament circuit. The more prestigious victories included: the U.S. Championships (3 times), the USKA Grand Nationals (3 times), and the Top Ten Nationals (2 times).

He was such as dominant figure in martial arts that Black Belt magazine, the bible of industry publications, named him to its Hall of Fame three times in seven years -- twice as *"Competitor of the Year"* and once as *"Man of the Year."*

In 1973, Wallace, whose education includes a bachelor's degree (1971) in physical education from Ball State University and a master's degree (1976) in kinesiology (the study of human movement) from Memphis State University, suffered what many considered a career-ending injury. However, one of Wallace's friends, the late Elvis Presley, flew in a Los Angeles acupuncturist to treat the Karate champion at Graceland Manor.

A year later, Wallace turned professional and captured the PKA middleweight karate championship with a second-round knockout (hook kick) of West German Bernd Grothe in Los Angeles. He relinquished the crown in 1980, undefeated and respected around the world.

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Grandmaster Yoon Byung-In

Pioneer of Tae Kwon Do in South Korea following World War II

By Grandmaster Kim Soo (as told to Robert McLain)

Yoon Byung-in was born on May 18, 1920 in Mu-Sun, Bong-Chon, Manchuria. He was the middle of three sons of Yoon Myoung-keun, a local distillery owner.



Grandmaster Yoon Byung-in in 1980, age 60

Yoon Byung-in's Family

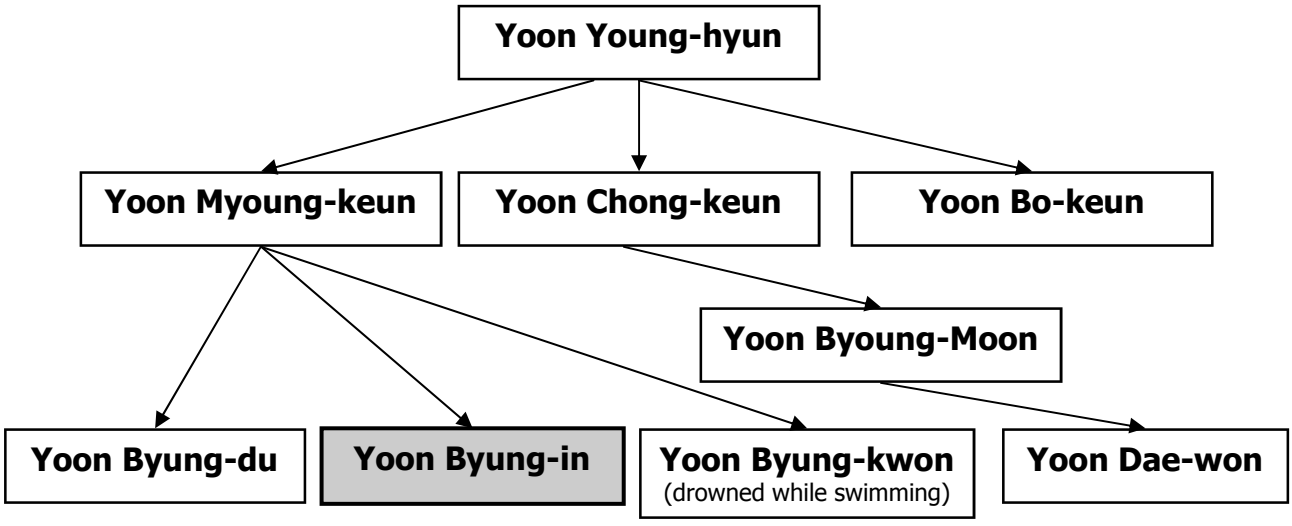
Yoon Byung-in's grandfather, Yoon Young-hyun, was from the Yang Ban (Noble) class in South Korea. During the later part of the Yi Dynasty (1392-1910A.D.), he was the government appointed Country Chief of the Tong-young and Gojae Island Districts. When Imperial Japan invaded Korea in 1909, Yoon Young-hyun was pushed out of his government position. To avoid any trouble with the Japanese forces he took his family to Manchuria.

Yoon Young-hyun fathered three sons: Yoon Myoung-keun, Yoon Chong-keun, and Yoon Bo-keun. The family fell onto hard times financially. The eldest son, Yoon Myoung-keun, later became owner of a distillery, which brought the family out of poverty and into wealth. Yoon Myoung-keun had three sons himself: Yoon Byung-du, Yoon Byung-in, Yoon Byung-kwon.

Master Yoon Byung-in's Childhood and Education Days

Yoon Byung-in began his academic studies at Shin-kyoung elementary school and later attended Youn-byun middle school.

Yoon, Byung-in's Ancestry



During his elementary school days he began studies of Chuan-fa under the guidance of a Mongolian instructor. According to his 2nd cousin, Yoon Byung-bu, most chuan-fa instructors in the area were from Mongolia at that time. He also described Yoon Byung-in as, "very bright, sincere, quiet, always helping people. Typical martial artist." Yoon Byung-in continued his studies of chuan-fa through elementary and middle school. His cousin adds, "He was very strong. If he ever had to fight, he would never seriously hurt anyone. He just did enough to make them stop."

Despite having a relatively peaceful childhood, Yoon Byung-in suffered a severe injury to his right hand. One winter while huddling around a neighborhood fire for warmth, he was shoved forward into the fire. He stopped his body from getting burned at the expense of his right hand being immersed in the hot coals. Unfortunately, there where no doctors in the area to help and he ended up losing ½ of the length of his fingers. To hide his injury, Yoon Byung-in would always wear white gloves in public and while instructing classes. Later, his students would wear white gloves during training to show respect for their teacher.

In 1938, Yoon Byung-in graduated from high school and was chosen by his family to study at Nihon University in Tokyo, Japan. This was very prestigious and reflects that Yoon Byung-in must have been a good academic student. In Asian culture, the oldest son (Big Son) usually receives the preferential treatment and would normally be sent to study abroad. But instead of the oldest son, Yoon Byung-in (middle son) was selected. He was the only member of his family sent to study in Japan.

During his academic career at Nihon University, Yoon Byung-in had the opportunity to meet karate Master Toyama Kanken through an interesting situation.



Grandmaster Yoon Byung-In and a friend at the front gate to the Cho Sun YMCA (1946 or 1947). He's wearing the college uniform of the Japanese occupation era.

Master Toyama Kanken was faculty at Nihon University and was Sensei (Teacher) for the university karate club. Some of the Korean students were allowed to join the club and learn karate. One of the Korean students decided to spend additional time with his college sweetheart and began to miss karate club practices. This angered the Japanese karate students and they pursued the Korean student and beat him up. The Korean student knew about Yoon Byung-in's practice of Chuan-fa, as he was routinely seen conditioning himself by striking a large tree in the university courtyard. The tree eventually started leaning a little bit towards the ground from his training. The Korean student begged Yoon Byung-in for help against the karate toughs. He asked, "You are a Korean, I am a Korean, will you please help me to not get beat up?" Yoon Byung-in agreed and upon the next intended beating from the Japanese karate



Yoon Byung-in with students at a Summer special training at Ranji-do Island near the Han River (near Seoul), Korea, 1946. Grandmaster Yoon, Byung-In is 2nd from left on front line.

students, Yoon Byung-in sprung into action using Chuan-fa. He skilfully deflected and evaded the karate students' strikes and kicks to the point that they gave up and ran back to tell their teacher about what happened.

Luckily, Toyama Sensei was an open-minded person and invited Yoon Byung-in to tell him about the skillful non-karate martial art he used against his students. Yoon Byung-in explained to Toyama Sensei about his Chuan-fa education in Manchuria. Toyama Sensei appreciated the Chuan-fa background since he (Toyama) had studied Chuan-fa in Taiwan for 7 years, previously. They decided to exchange knowledge; Yoon Byung-in would teach Toyama Kanken Chuan-fa and Toyama Kanken would teach Yoon Byung-in his Shudo-Ryu karate.

Yoon Byung-in was later made Captain of the university karate club and recognized as a 4th degree black belt by Toyama Kanken. Toyama was a 5th degree black belt at that time, which made Yoon Byung-in the highest ranked student in the karate club.

Yoon Byung-in Returns To Korea

When the Japanese military surrendered on August 15, 1945, marking the end of a 36-year occupation of Korea, Yoon Byung-in returned to Korea. His family was in North Korea, but they decided to settle in South Korea. The entire family made the trip except for the oldest son, Yoon Byung-du. Byung-du got caught in the mandatory draft into the North Korean army between 1946 and 1950.

Yoon Byung-in settled in the Chung-yang Rhee area in Seoul. He had two notable friends from the karate club at Nihon University living nearby: Chun Sang-sup



Grandmaster Yoon (centre) with students for "Summer Special Training" at Ranji-do Island (near Seoul), Korea, 1946.

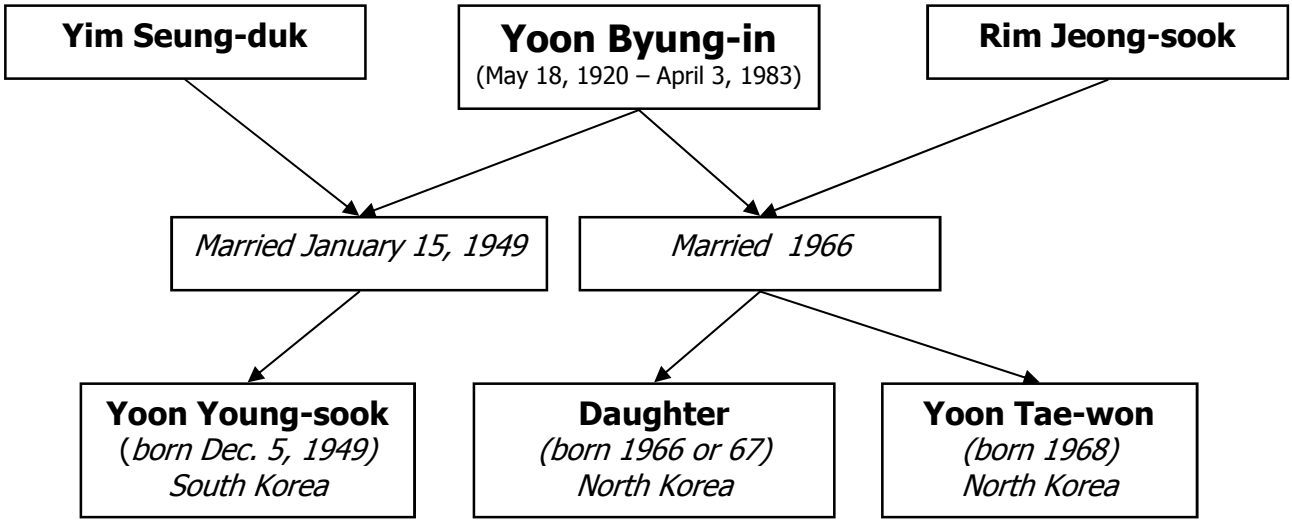
and Yoon Ui-byung (Yoon Kwe- byung). Chun Sang-sup was head of the karate club within the Cho-sun Yun-Moo Kwan Yudo School located in Seoul, Korea.

The Cho-sun Yun-Moo Kwan was the Korean main branch and representative of the Japanese Kodo-kan (Lecturing Way School) judo during this time. The name, "Cho-Sun," means, "Morning calm," and was the name of Korea during the Yi Dynasty (1392-1910AD). Since August 15, 1945, North Korea has used this name for their country. South Korea used "Cho-Sun" for their country name until the Korean Peninsula became divided at the 38th parallel on August 15, 1945. The name, "Yun-Moo Kwan," means "researching (or "study") martial arts school."

Chun Sang-sup invited Yoon Byung-in to teach kwon bup (chuan-fa) and karate at the Cho-sun Yun-Moo Kwan. Yoon Byung-in taught with Chun Sang-sup at the club for 6 months before he (Yoon Byung-in) was invited to teach at the Cho-Sun Central YMCA in Seoul, Korea. In the instructor's directory of Toyama Kanken's book published in 1946 or 47, Yoon Byung-in is listed as Chief Instructor of the Cho-Sun YMCA. The book also lists Yoon Ui-byung (Yoon Kwe-byung) as chief instructor of the Ji-do Kwan (Way Of Wisdom School) in Seoul, Korea. Both Yoon Byung-in and Yoon Ui-byung (Yoon Kwe-byung) are listed at 4th dan black belt in the directory.

Yoon Byung-in taught in many places in addition to the Cho-Sun YMCA. He became faculty at Sung-Kyun Kwan University and Kyoung-Nong Agricultural College, teaching chuan-fa and karate. He was also appointed as bodyguard of 1st Korean President Syng-mahn Rhee, but he refused the appointment. One reason for his refusal was because of the requirement to salute (military style with the right hand) to President Rhee. Yoon Byung-in was missing fingers on his right hand from the injury during his youth and wanted to avoid

Yoon Byung-In Family Tree



the embarrassment.

Yoon Byung-in married Yim Seung-duk on January 15, 1949. She became pregnant and gave birth to a daughter, Yoon Young-sook, on December 5, 1949. Unfortunately, Yoon Byung-in never got to see much of his daughter.

Korean War

In June 1950, the Korean War started and South Korea was in turmoil.

In August 1950, Yoon Byung-in's older brother Yoon Byung-du showed up as a Captain in the North Korean Army. He told Yoon Byung-in, "I am your older brother and you must come with me." Yoon Byung



December 10, 2005 Seoul, Korea. Seated,(L to R): Grandmaster Kim Soo, Yoon Byung-in's daughter (Yoon Young-sook), Yoon Byung-du's daughter. Standing (L to R): Yoon Byung-du (2nd cousin of Yoon Byung-in), Yoon Byung-moon (1st Cousin of Yoon Byung-in, grew up with Yoon Byung in), Yoon Byung-moon's sister.



Grandmaster Yoon Byung-In's son, Yoon Tae-won, offers him wine during his 60th birthday celebration with his wife Rim Jeong-sook. At that time it was uncommon for people to live that long so the 60th birthday was a cause for special celebration. Circa. 1980

-in travelled to North Korea with his brother.

On July 10, 1951 peace talks began between North Korea and the United Nations. On November 25, 1951 the talks resulted in a country being divided at the 38th parallel: North Korea would control the north part of the Korean peninsula (with Soviet Union occupation) and South Korea would control the south (with U.S. occupation). During this time, Yoon Byung -in was in a POW camp on Gojae-do Island. Through an interview process POWs could decide where they wanted to go. Yoon Byung-in chose to live in South Korea with his family. Yoon Byung-in chose to stay in North Korea. Unfortunately, he never got to see his wife and daughter again.

1951-66: Unknown activities.

From January 1966 until August 1967, Yoon Byung-in was appointed by the North Korean government sports committee to teach an intensive Gyuck-Sul (special combat strategy) course to the Moran-Bong physical specialists group (specially selected group) in Pyong-yang, the capital of North Korea. It was during this time that the sports committee recommended he get married. Yoon Byung-in got married and had two children: a daughter (born in 1966 or 67) and a son. In December 1967, the North Korean government's International Sports Association told Yoon Byung-in, "Gyuck Sul is not a game or international sport. The government has cancelled the Gyuck Sul program." He was sent back home to work at a cement factory in Cheong-jin City, Ham-Gyoung North Province. In 1969 or 1970, North Korea accepted the I.T.F Taekwondo of Ex. -South Korean General Choi Hong-hi as their national martial sport. Grandmaster Kim Soo assumes that the Gyuck-Sul leaders trained by Yoon Byung-in were used to promote I.T.F. Taekwondo in North Korea.

Yoon Byung-in worked in the cement factory until he died of lung cancer on April 3, 1983.

Information Resources

The information about Grandmaster Yoon

Byung-in was made possible by an e-mail sent to Grandmaster Kim Soo in October 2005 from Mr. Yoon Dae-won. Yoon Dae-won is the son of Yoon Byoung-moon, who is cousin of Yoon Byung-in. Through continued correspondence with Mr. Yoon Byoung-moon, Grandmaster Kim Soo was able to arrange a meeting in Korea with Grandmaster Yoon's family on December 18, 2005 in Seoul, Korea.

Yoon Byung-bu, 2nd cousin, is the same age as Yoon Byung-in and grew up with him in Manchuria. He was able to give information about Yoon Byung-in's life from childhood until 1951. He also provided a letter that Yoon Byung-in had sent on April 4, 1974 to his close friend, Dr. Won Il-woo. At the time the letter was written, Dr. Won was technical director of Youn-byun Hospital located in Gi-Lim Province, China. This letter gave summarized information about Yoon Byung-in's activities from 1966 -1974.

Grandmaster Kim Ki-whang(deceased 1993) of Washington D.C., was a junior classmate to Yoon Byung-in in the colonial agriculture department at Nihon University and a member of the karate club under Toyama Kanken's direction. Grandmaster Kim Ki-whang provided information to Grandmaster Kim Soo throughout the years about Yoon Byung-in's college days and training at Nihon University.

Yim Seung-duk, Yoon Byung-in's first wife, is alive and living in Il-San, near Seoul, Korea. Yoon Young-sook (daughter from Yoon Byung-in's marriage to Yim Seung-duk) is currently a doctor of internal medicine in Incheon, Korea.

About Robert McLain:

Robert McLain is a 4th Dan Black Belt under the direct instruction of Grandmaster Kim Pyungsoo.

Mr. McLain established the Arlington, Texas branch of The International Chayon-Ryu Martial Arts Association in 1994. He graduated with a Bachelor Of Science degree from The University Of Texas At Arlington and held an adjunct faculty position at the University for 2 ½ year while still an undergraduate student. He directed the for-credit "Self-Defense for Women" program through the Kinesiology Department which consisted of 200 students per semester. Since then, he has contributed articles to Black Belt Magazine, been appointed as "Special Correspondent & Photographer" for Taekwondo Times Magazine, and has worked in the film industry as a fight choreographer. Mr. McLain may be contacted at robertnmclain@yahoo.com

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The Hidden Truths of HapKiDo in Taekwon-Do

By Michael Munyon, 5th Degree, US-ITF

Throughout my many years of martial arts training I have found my home to be with the Korean arts due to their effectiveness in the field of self-defense. Depending on the art form different aspects of self-defense is emphasized. Within the Korean arts there is a reality that many instructors fail to recognize. That is that many arts are not as unique as they have been taught. The history of Korean martial arts proves that there are many different influences both in syllabus and philosophy.

An example of this is within the art of Taekwon-Do (TKD), The Way of the Foot and Fist. The composition of Taekwon-Do consists of fundamental techniques, Tuls, Dallyon, sparring and Ho Sin Sul. Many aspects of the composition of Taekwon-Do are easy to figure out, but some may not be as easy to understand. Let's take Ho Sin Sul as an example. Roughly translated, ho sin sul means self defense techniques. Self defense has multiple aspects, theories, dimensions and history all in itself.

Some things to consider in self defense techniques include hand techniques, foot techniques, blocking techniques, dodging techniques, throwing techniques, ground techniques, sitting techniques, choking techniques, falling techniques and a whole lot more. The art of self defense appear endless.

When our founder of Taekwon-Do, General Choi Hong Hi designed our art he combined two well known martial art systems. One was called TaeKyun and the other was Shotokan Karate (Kara-te, Empty Hand). He utilized the foot/kicking techniques of TaeKyun and the hand/striking techniques of Shotokan Karate. Within the art of Shotokan Karate there is a minor (as in college degrees requiring a major and a minor) in Judo introduced by Judo founder Kano Jigoro. Just as Karate has Judo influence in the art it has come to many people's attention that HapKiDo (Way of coordinated energy/power) is a part of Taekwon-Do.

The evidence which many people have found in regards to Taekwon-Do having HapKiDo influence and techniques in it can be derived from several sources. One such source comes from the March 2000 issue of Taekwon-Do Times magazine. In this issue of Taekwon-Do Times magazine a gentleman by the name of Master Chung, Kee Tae from Canada was interviewed and stated that General Choi Hong Hi asked him to teach his (Master Chung Kee Tae who was also a HapKiDo black belt) self defense techniques. Master Chung Kee Tae states that General Choi said it is a very good idea to have the self-defense techniques of Hapkido in our Tae Kwon Do program. I do not know at what level (he



Jerri James, 4th Degree, applies an elbow Lock and choke on Mr Munyon

wanted to introduce the art), he just wanted to show self defense techniques to his people in his book. General Choi is a very smart person and he wanted to help his people so he wanted to show them self defense techniques for Tae Kwon Do. In 1969 General Choi started writing his TKD book. He took many picture of me doing Hapkido techniques to be published in his first book in Korea which came out in 1972.

Most Taekwon-Do masters, teachers and student know that there is self defense in TKD. They are not aware that many of the techniques came from Hapkido.



Michael getting tossed like a rag doll by Master Jere Hilland

Besides this issue of Taekwon-Do Times magazine a voice from the HapKiDo community also had this to say. Grand Master J.R. West, 8th Dan, President of the United States Korean Martial Arts Federation and USA Rep for the DaeHan Kido Hwe (Korea Kido Association…the original governing body of martial arts in Korea) in the field of Hapkido stated that there were 1,000 HapKiDo techniques that General Choi had included in his art. During a casual conversation with Mr. Ted Hick who received his ITF 1st Dan in 1970 stated that at one time Grand Master Charles Sereff (A-9-1), the first American ITF Grand Master wanted all his black belts to earn ranking in the art of Aikido which is identical to HapKiDo. The founder of both Aikido and HapKiDo trained under the same instructor in the art of Daito Ryu Jujitsu.

The combination of these two arts has done and will continue to do many great things for the Taekwon-Do community. For example, in today's military striking arts aren't always the answers to handling peace time operations. The self defense techniques in HapKiDo can help occupations such as military and police officers to restrain and escort individuals without causing severe damage to their opponent. The art of Taekwon-Do alone does not have many if any of these types of techniques within its standardized syllabus. It is also good for retention.

In many cases some students wish to learn other types of self defense that they feel are not offered either in their dojang or within their art. So they tend to look elsewhere for this training. Offering a self defense syllabus with striking, dodging, joint locks, throws and etc can help retention in the Taekwon-Do dojang. Though many martial artists feel that having both arts available is a good thing some of the older generation TKD masters feel that blending the arts is disrespectful and not traditional. Oddly enough though many Taekwon-Do schools already offer training in both Taekwon-Do and HapKiDo. This is due to many Korean martial arts instructors who are not "hard core traditionalists" feel that the art of Taekwon-Do and HapKiDo complement each other.

What are people in the martial arts community saying about Taekwon-Do now a day? Many people see Taekwon-Do as a "sport" and does not offer the student real world self-defense. In a March 1990 issue of Taekwon-Do Times there's an article entitled, "Are Taekwon-Do schools Really Teaching Self Defense?" (pp. 26-30). This is the article that started it all. It

is a scathing criticism of how sport Taekwon-Do is ruining self defense and it presents a great case for incorporating HapKiDo into Taekwon-Do schools... managing to aggravate both sides! Along with this article high ranking black belts in both arts have agreed upon one thing. Most Taekwon-Do people can't do what HapKiDo people can do. Most HapKiDo people can't do what Taekwon-Do people can do. While going through the ranks I have made an observation. It appears that we don't get to truly learn self defense until the rank of Red belt. This leaves too many years of training to not truly know how to defend ourselves in a well rounded manner.



Michael applying an elbow lock In a more combative setting

As we discover more about our bodies, environment, enemy and etc it is safe to say that our training is constantly evolving. We can evolve Taekwon-Do by adding more Hapkido self-defense within the syllabus as well as testing requirements. Taekwon-Do theories, concepts, techniques and etc has changed over the decades so should the self defense. Many Korean martial arts organizations are opening its doors to other systems of martial arts. An example is the World HapKiDo Association. In their advertisements they claim to have a self-defense/HapKiDo program for all Taekwon -Do schools. This is a transitional program for Taekwon-Do students and instructors to slowly transition into a different training philosophy. Students of other martial art systems are slowly finding themselves attending specialty seminars with self defense themes as well.

Why do most Taekwon-Do folks have a difficult time learning and performing HapKiDo techniques? It is because Taekwon-Do practitioners are not used to getting grabbed or grabbing someone. It's a different concept going from punching and kicking to grabbing and throwing. However, when breaking down the application of some of the techniques in Taekwon-Do tuls there are in fact some HapKiDo or self-defense techniques. In the black belt pattern So-San you have a releasing motion from a wrist grab. This is also seen in the color belt pattern Do-San. Individual techniques found in the ITF encyclopedia illustrate sweeping kicks, foot tackling and much more. The concepts of defending oneself while standing, kneeling, sitting and while lying on the ground is illustrated in the ITF encyclopedia, which is standard training in the art of HapKiDo.

In conclusion I have talked about General Choi Hong Hi's vision to bring practical self defense to his Taekwon-Do. The introduction of HapKiDo techniques has historically been added into the art of Taekwon-Do and can help with student retention in the dojang. Also, many of the ITF Taekwon-Do pioneers of the art have stated that training in other arts that specialize in self defense techniques is a must and have slowly made it part of their training and testing requirements. Finally, the art of self defense is constantly changing and it's time we change as well. There is only one that that is constant and that is everything and everyone to include martial arts, changes.

What Is Tae Kwon Do?

By George Vitale

What is Tae Kwon Do is a simple question. However it is a question with no simple answer. Why? There are many reasons why this is a difficult question to answer with a concise definition. Tae Kwon Do is taught differently and trained in various manners. Its history is clouded with politics, shaped or harmed by nationalistic interests and interfered with by a seemingly constant internal bickering that appears from its earliest days.

This bickering kept factions apart which caused the Art to develop along different paths which ultimately gave us results that sometimes makes Tae Kwon Do look different, further complicating what should be a simple question to answer. This new independent world wide on line magazine *"Totally Tae Kwon Do"* can help sort out the confusion.

The term first came into use circa 1955. It was submitted by Gen. Choi to a panel that included martial artists, like Choi & GM Son Duk Sung, military leaders, politicians, newspaper people, historians & other prominent Korean society leaders. The date of its acceptance is listed as April 11, 1955.

There was a claim that GM Son, the 2nd Kwan Jang Nim, Korean for head or Kwan leader, of the Chung Do Kwan submitted the name to Gen. Choi. I have found no verification of this claim. I have been told by both grandmasters & historians that they do not believe this. They added that they also feel that someone needed an in-depth education or sophistication to have made this contribution. It was felt that Gen. Choi's study of calligraphy & the thousands of Chinese characters required, along with his academic education while abroad, resulted in his coming up with this term. It should also be noted that when evaluating this claim one must make note of the history of bad feelings between the two. After this panel approved the name, The Republic of (south) Korea's first President Rhee Seung Man later wrote the term in Chinese calligraphy cementing the name for the Korean Martial Art.

The literal translation is Tae, to jump, fly, kick or smash with the foot; Kwon is fist, to punch or destroy with the fist or hand; Do is the Art or the way. Gen. Choi adds the way as paved by saints & sages of the past. Some which are described in the pattern definitions. Taken collectively it is the Art of mental & physical training for self defense, health & a better life, standing on the side of justice & peace. There is little doubt that it is the world's most popular Martial Art.

Now that we have defined what the words mean. Let us look at how it is viewed by those that practice it. There are 3 basic camps or schools of thought on what Tae Kwon Do is. They are an umbrella term or name for Korean striking Arts, a specific system designed by military men led by Gen. Choi & a martial sport.

Before the term Tae Kwon Do existed, there was the practice of Martial Arts in Korea. There was of course Su Bak Hi, later called Taek Kyon & the fighting system employed by the HwaRang Warriors & others. We know that when the occupation period ended when Japan lost WWII in August of 1945 the practice of Martial Arts in Korea resumed. However, for the most part, these Arts were basically some form of Japanese Karate. There was

also some Chinese influence as well.

At the same time, a national movement took hold to re-instill Korean pride & culture. With this sentiment it soon became quite clear that clinging to Japanese terms to describe the Martial Arts in Korea would no longer be popular. In fact, according to Dr. Kimm He Young, in his book on The History of Korea & Hapkido, the President of south Korea, Seungman Rhee had a "policy anti-Japan". "People were forbidden to play Japanese music, use Japanese names or demonstrate any part of Japanese culture". So when the term Tae Kwon Do was coined, it was looked at by some as an umbrella name to describe what they were doing. It should be noted that what they were doing was still Karate. In fact, many Kwans were still doing Karate Kata like the Hei-An forms. There is today some who proudly trace their roots to the early Kwans that still do these Japanese Kata or forms.



George Vitale with noted historian and Grandmaster Dr. Kimm He Young, PhD

The original Kwans made several attempts to consolidate efforts. None were successful. This occurred even before Gen. Choi emerged as a Kwan leader of the Oh Do Kwan. There then were early efforts to try to consolidate techniques, but that proved much too hard to accomplish. Even using the new term Tae Kwon Do did not last. Several Kwans preferred to keep their names, like the Moo Do Kwan. Others felt more comfortable using Korean terms that described Karate, like Tang Su Do, Kong Soo Do. Kwon Bup & Su Bahk Do were other names used by some. It appears that only the Oh Do Kwan, the military gym & the Chung Do Kwan, which Gen. Choi for a time exerted influence over, used the name Tae Kwon Do. It has been reported that he ordered the signs of the 2 gyms to be changed to Tae Kwon Do in the mid 1950s. He also directed the troops to say Tae Kwon when they exchanged salutes during their training day.



George Vitale with OhDo Kwan co-founder Col. Nam Tae Hi

In 1957 Gen. Choi & GM Son started a Tae Kwon Do Association of Korea. The president was the Speaker of the National Assembly, Lee Jae Haek. Gen. Choi served as the vice president, with GM Son Duk Sung as the general secretary. This Association apparently did not last long. In 1959, Gen. Choi again formed a Korean Tae Kwon Do Association. He was the president, with Ro Byung Jik, founder of the Song Moo Kwan and Yoon Kwe Byung of the JiDo Kwan as vice presidents.

After the military coup in 1961, Gen. Choi was forced out of the Army into a diplomatic assignment as the first Korean Ambassador to Malaysia. At then end of 1961 that KTA was restructured or a new KTA was formed. It was this KTA that the present day KTA traces its roots to. This KTA was either formed as the Korean Tae Soo Do Association or changed its name

from the Korean Tae Kwon Do Association, which Gen. Choi formed in 1959, if the link is accurate.

In either case it is very clear that few outside the Oh Do Kwan & Chung Do Kwan members loyal to Gen. Choi, were in fact using the name Tae Kwon Do to describe their Martial Art. When Gen. Choi completed his diplomatic term as Ambassador he returned to Korea. In January of 1965 he was elected the 3rd President of the KTA. He succeeded in changing the name to Korean Tae Kwon Do Association. This change to Tae Kwon Do took place on August 5, 1965.

The first two presidents of the KTA were General Choi Myung Shin & Mr. Park Jong Tae a politician. After Gen. Choi was forced out of the KTA he formed the International Taekwon-Do Federation on March 22, 1966 in Seoul Korea. The original 9 member countries were south Korea, south Vietnam, Malaysia, Singapore, west Germany, Italy, Turkey, the United Arab Republic (Egypt) and the United States.

The president who succeeded him at the KTA was GM Ro Byung Jik, the founder of the Song Moo Kwan. After GM Ro stepped down the reigns were again turned over to another politician Mr. Kim Yong Chae who became the 5th president of the KTA.

Mr. Kim was followed by Dr. Kim Un Yong, a government worker, who at the time was the deputy director of the presidential protective services of Korea. Dr. Kim was not a Martial Artist, but under his leadership the KTA grew leaps & bounds. He was instrumental in establishing the Kukkiwon as the center of training for Taekwondo & the formation of the World Taekwondo Federation, which in time moved to the forefront of Taekwondo's worldwide development. Dr. Kim who later became a Member of the International Olympic Committee played a pivotal role in Taekwondo being accepted as an Official Olympic sport. Dr. Kim also rose to the position of vice president of the IOC.



ITF activation day, March 22, 1966 (2009 is the 43rd Anniversary)

Members of the JiDo Kwan were very influential in having the tournament rules they devised become those adopted by the Kukkiwon & later the WTF for the Olympic sport. This use of these new rules accomplished several things. First it promoted Taekwondo as a unique Korean Martial Art. This helped distinguish it from the hated connection to Japan that Koreans were all too eager to sever. Since these rules promoted kicking, it led to the innovation of speedy footwork as well as the development of new kicking techniques. Over time this evolution further shaped Taekwondo as its own Art & blurred the connection to its Karate roots. Many who have taken this path look at Taekwondo as a Martial Sport that is so successful it has attained Olympic status. Leaders of this development were Lee Chong Woo of the JiDo Kwan, Uhm Un Gyu of the ChungDo Kwan and Lee Nam Suk of the ChangMoo Kwan.



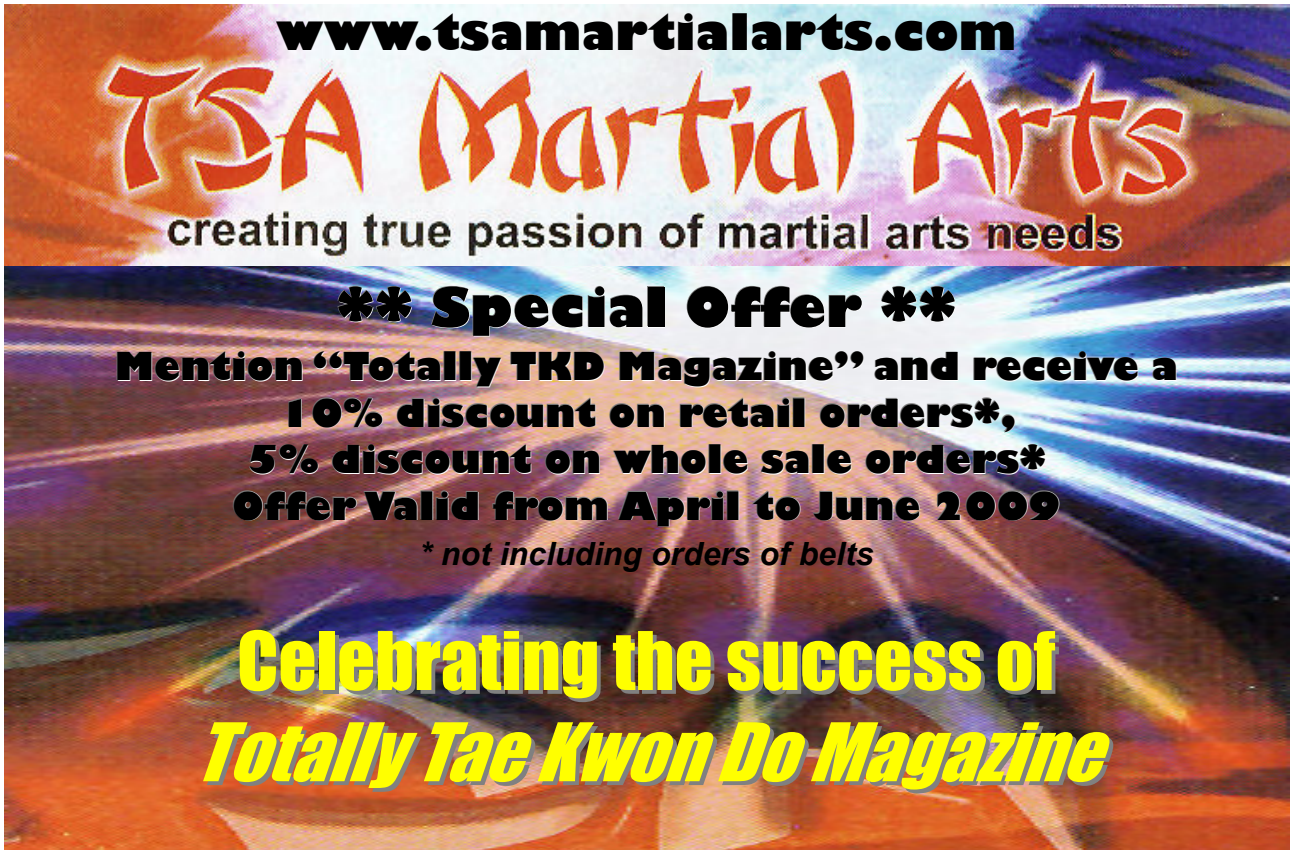
George Vitale with Kukkiwon President Uhm Un Gyu

It was members of the Oh Do Kwan & Chung Do Kwan that were now following Gen. Choi who not only were using the name Taekwon-Do, but were actually starting to utilize a more standard training method & techniques, assisted by the Korean text he wrote on Tae Kwon Do in 1959 and an English one in 1965. At first it began with the Tuls or patterns that were named after great Korean patriots or significant events in Korean history. It then moved to new kicks, especially flying kicks that were not as prevalent in Karate. The tournament rules as well as the uniform & unique movement that the ITF Taekwon-Do also helped this Chang Hon style of Taekwon-Do of Gen. Choi stand alone as its own Martial Art. Those in this category look at Taekwon-Do as being a specific Art designed by these soldiers & military leaders.

Although the ITF was the first worldwide governing body for Taekwon-Do, the WTF formed 7 years later is by far the larger & more influential governing body for Taekwondo in the world today. However the Tae Kwon Do practitioners that do not have an affiliation to either of these organizations are actually the group with the most members. It is these independents that look at Tae Kwon Do as an umbrella name that describes what they do as a Korean striking Art. While there are obvious things that all Martial Arts have in common, there are also things that distinguish Arts as somewhat unique activities. These independents use the name Tae Kwon Do to show a link to other Korean Martial Artists. Often they add their original Kwan name as well, to not only show their roots, but to allow them to stand apart under the Korean connection made by their use of the umbrella term of Tae Kwon Do.

There are many ways to look at Tae kwon Do. The late author and martial artist Ms. Jane Hallender, whose articles touched upon a range of topics asked the question is Tae Kwon Do a sport or a method of self defense. Contemporary writer Master Doug Cook a V Dan black belt with the Kukkiwon and United States Taekwondo Association calls the self defense of martial art side Traditional Tae Kwon Do, distinguishing it from the martial sport or Olympic sport. Across the Atlantic ocean another noted author Mr. Simon John O'Neill in his recent book labels Tae Kwon Do as the hard style from the military, the modern sport style propagated by the Kukkiwon or the pattern based version. So there are many ways to look at or conceptualize what Tae Kwon Do is.

I have travelled to some 40 countries in my pursuit of Taekwon-Do over the last 4 decades that I have been involved in this Korean Martial Art of Self defense that I love so dearly. To me it is an Art that can add to one's entire life and make it better in so many ways. It is also a vehicle can help drive society forward on a positive path. With this in mind and as a result of my research and experience I find that clinging to the internal bickering of the past, especially in today's contemporary world, minus the context that embraced Korea when that bickering came into being, is not only harmful but it goes against the creed of Tae Kwon Do and most martial arts. Hence it has no place today. If one understands and accepts that principle they will start to see that anyone who practices an activity called Tae Kwon Do actually has more in common than that which separates them. This is true of Martial Arts in general and even more so with the bonds of the Korean Arts.



Breaking News

This summer of 2009 at a tournament in Brazil that will be held from July 29th to August 2nd, several high ranking officials of the World Taekwondo Federation will travel from Seoul Korea to honour numerous original pioneers of Tae Kwon Do. These pioneers moved abroad to several countries around the world introducing their adopted communities to many aspects of Korean culture through the teachings of the Korean Martial Art of Self Defence they called Tae Kwon Do. These Goodwill Ambassadors, the original pioneers acted as trailblazers paving the way and laying the groundwork for what would become the world's most popular martial art while introducing countless numbers of people to Korea, a Country with a long and proud history that suffered both under an occupation and a civil war.

Destruction:
A Tae Kwon Do Hurdle?

By Michael Carr, 2nd Dan

Destruction is usually the most impressive and anticipated part of a martial arts display; the audience stands in awe as the artist smashes his hands or feet through a brick or piece of wood seemingly without any pain or injury. But is breaking as easy as it looks? And is it a feat of the body, or does the mind have a big part to play?

This article investigates the art of breaking and explores how it affects students, especially those who have to perform destruction in tests/gradings.

A powerful technique requires great speed, but with great speed comes less accuracy, this is the vicious circle that gives some artists a "mental block" when faced with breaking a board.

The legs are heavy and have powerful muscles but the length of the legs reduces accuracy. The soles of the feet are covered with thick skin, and bones in the feet are already strong from being in constant compression while standing/walking.



Figure 1: Middle section side kick breaking two boards performed by Michael Carr 2nd Dan

The arms are lightweight and accurate, but the fragile bones in the hand are easily damaged unless properly conditioned.



Figure 2: Knife hand inward strike breaking a brick by Master Tony Vella 7th Dan

Most, if not all Tae Kwon Do practitioners would agree that conditioning of the hands and feet is essential should a student want to break harder boards. But is there such a thing as too much conditioning?



The fragile anatomy of the hand

Striking a solid surface with your fist

causes mild trauma and damage to your bones on a microscopic level, the bone repairs itself and becomes denser by doing so. The skin also becomes damaged and repairs itself. After intense conditioning, calluses form on the knuckles.



Figure 3: Callused knuckles

Figures 4 and 5 (below) shows a freeze frame of a human hand striking a solid surface with a knife-hand downward strike. Although the block has broken, the fingers have experienced a massive deceleration and deformed from the knife-hand shape.



Figure 4: Before striking the block



Figure 5: Upon striking the hand deforms

It can be argued that the human hand isn't designed to withstand such high impacts, older Tae Kwon Do practitioners, who conditioned fiercely in their youth, have experienced movement in the hand become limited, as well as arthritic problems.

To gain a better insight into how others feel about breaking, I asked students about:

- *Any mental difficulties you encountered/overcame when breaking.*
- *Whether you experienced any pain during/after breaking*
- *Whether or not you think breaking is important in Tae Kwon Do*

The Amateur/Beginner Breaker

Adrian Prins

Current grade Green belt 6th kup ITF



"When facing an object and told to break it, you experience a plethora of emotions, ranging from doubt to fear. When you lose your temper, you feel angry; your body is flooded with adrenaline, making you feel empowered. Yet, when you face this inanimate object you realise that the techniques that you have been learning are about to be tested. It is at this stage that you resolve any doubts that you have mentally and you reaffirm your belief in your techniques, instructors and yourself.
I have used a mental image of something that has angered me to focus myself, sometimes I have encountered pain when I have broken a board, however, I think that I will encounter this throughout my training.

My confidence in my leg techniques and power contained in my leg muscles do not give me any concern as yet, but my hand

techniques have resulted in some skinning of my knuckles and slight swelling.
The question relating to whether breaking has a relevant place in Tae Kwon Do, my answer would be yes, it demonstrates the students' techniques before their eyes, yet the disillusionment when they fail to break can have an overwhelming negative response upon them, but with guidance and positive feedback this will become a memory that can be used to learn from. It has been a useful tool to previous exponents of this martial art."



The Intermediate Breaker

Alex Heslop – 2nd degree black belt ITF

"I love breaking..... and hate it all at the same time. For me, it has been the most satisfying and most frustrating aspect of Tae Kwon Do. You have to give it your full concentration.. you can just 'give it a go' but commit to it 100%.

I think the most frustrating thing about breaking is when last week you smashed 3 boards but the next week you had problems with just one. It's almost as if you have to be in the 'mood' to smash boards. This is why I believe the most important thing to overcome when breaking is mental strength.

Breaking has always been an important part of my training. Even as a yellow belt I remember breaker boards being a part of exams and regular training in class. Starting with foot techniques then moving to hand techniques later on. It is a great test of mental resolve, power, accuracy and correct technique. Although boards are built to 'break' they will only do so if hit correctly.

Breaking should be an essential part of the Tae Kwon Do syllabus. However, I am a firm believer that correct preparation and conditioning both on a mental and physical level is important to prevent injury. At the end of the day what use is technique and form if my tools that deliver the strike are weak?"

Both interviewees feel mental strength is important when breaking, neither have experienced significant injury or discomfort because of breaking. My story however is quite different:

My Story - Michael Carr

2nd degree black belt ITF

"At the age of 12, as a Black tag 1st kup, I was keen to show my worth in the form of breaking a board. I had broken using kicks countless times and decided breaking with my hands would be no different, without being under any instruction I punched the board I had broken so easily with my legs, but the board did not break. Determined, I punched again, this time harder and the board broke in two with a satisfying snap. I was pleased my technique had worked, but my knuckle became soft and swollen.

Over the next 2 years my knuckle remained swollen and sore, I was unable to punch pads properly, unable to improve my punch. Gradually my knuckle felt better and I rushed into punching pads again, only to make my knuckle revert back to its sore and swollen state. I was desperate to train properly but my knuckle inhibited me greatly. Today, I still feel a slight pain in my knuckle upon punching a pad or a board, but I consider it 90% healed, I think the other 10% was lost forever on the day I punched a board; too young, unconditioned and unprepared."

Grandmaster Kang Rhee

Tae Kwon Do Instructor of Elvis Presley

By Troy Trudeau



Grandmaster Kang Rhee with Elvis.
Circa. 1974, Memphis, Tennessee, USA

Elvis was first exposed to Karate in 1958 after he was drafted into the Army and stationed in Germany. His first instructor was a German shotokan stylist named Juergen Seydel who taught Elvis at his off-base housing in Nauheim until 1958. One nice thing about the military was that you got thirty days of paid vacation (leave) each year. During his vacation in Paris he would take private lessons with Tetsugio Murakami, one of Japan's top shotokan stylists, who would help pioneer shotokan in Europe. On one occasion he spent nine straight days studying for several hours each day with Murakami. With a lot of spare time on his hands Elvis would spend hours training with Rex Mansfield, another soldier stationed with Elvis in Germany. It was during this time that Elvis would also start conditioning his hands for board breaking by banging his knuckles against hard surfaces.

His next Instructor was Japanese Shotokan Master Tetugio Murakami who became the Shotokan master of Europe.

In 1960 Elvis, with Japanese style training under his belt, Elvis met the Father of American Kenpo, Ed Parker at the Wilshire Beverly Hills Hotel after a Karate demonstration. Mr. Parker introducded Elvis to Hank Slomanski, an Instructor at Fort Campbell to test for his black belt.

It was Hank who promoted Elvis to 'Black Belt' on July 21, 19690 and personally gave Elvis his own personal Black belt when he promoted him.

He is said to have sent word back to Ed Parker 'Your boy ain't pretty anymore, but he's a black belt'.

Elvis and Karate
by Master Kang Rhee

Elvis trained from 1970-1974 under Master Kang Rhee in Memphis, TN. He said Master Rhee had a good reputation and had come highly recommended by Ed Parker, his former instructor, of California.

During the four year period under Master Rhee, Elvis, like all the other students, selected an animal title by which to be addressed in the training area. After first choosing Mr. Panther, that name was later changed to 'Mr. Tiger' because of existing political implications associated with the name 'Panther' at that time. Elvis trained with the other students in a regular training session. Classroom discipline was so strict

that Elvis was allowed the same freedom of training as the ordinary students without the usual press from adoring fans

Elvis was awarded 7th Degree Black Belt in 1973 by Master Rhee and on occasion had the opportunity, himself, to test and promote students of lower rank.

Elvis was an instructor in the Pasaryu Karate Association (also called PaSaRyu Tae Kwon Do Association) under Master Kang Rhee, and served with such Karate greats as Master Rhee, who had been a Korean Grand Champion, and Bill Wallace, World middleweight Karate Champion.
Once during a training session he was instructing a female student in a break-away technique which called for the victim to scrape the shins of the assailant. After repeated attempts by Elvis to get her to perform properly, the exasperated student came down so hard against his shins that he almost fell down with pain. She had learned. Younger students in the classroom were often frightened by the presence of Elvis. Upon learning of this problem regarding a young 9 year old boy, he called the boy aside, spoke privately with him and presented him with his own 'Elvis Presley' engraved watch.

Close friends of Elvis call this four year period the Golden Years - the years of peace and spiritual contentment for him. Photos exist documenting that four year period.

Kang Rhee was given a car by Elvis Presley. On June 4, 1973, Elvis Presley gave Kang Rhee a custom-delux Eldorado Cadillac. This was not an ordinary gift. Vernon Presley had purchased the white Cadillac, customized with the Continental rear-end and silver front-end grill, for Elvis as a gift. Elvis drove the car for his



Elvis, with Grandmaster Kang Rhee to his left, Red West, (Elvis's Body Guard) to his right and Bill 'Superfoot' Wallace behind Grandmaster Kang. Circa. 1973

personal use ten months before bestowing the car as a gift upon Master Rhee.
What makes this gift so unusual? Many friends of Elvis Presley, such as Linda Thompson, Elvis' girl-friend at the time, say that Elvis rarely gave a car away that had been personally customized, but because of his tremendous respect for his Karate instructor, he wanted to express his feelings. This is why we would like to give the many fans a chance to share all the wonderful memories, even his friends such as Kang Rhee, have stored up in their hearts.

A Day In The Life

Elvis Presley was a legend, even in my homeland of Korea. When I received a phone call from a man who identified himself as Elvis Presley and told me that he was interested in continuing his studies in the martial arts under my direction, it occurred to me that this was most probably someone's idea of a joke; however, several hours later, I found myself seated behind my desk with the legend, Elvis Presley, seated across from me.



In this meeting, Elvis explained to me that he had begun training in the martial arts because he was fascinated with the movements. He found the movements graceful as well as artistic and had the idea to incorporate them to make his stage performances more exciting. He first began training while stationed in Europe during his time in the U.S. Army. After completing his service and returning to the United States, he began to study with Master Ed Parker. Elvis told me that it was at Master Parker's suggestion that he contacted me. I was more than flattered, I was overwhelmed.

Elvis was very humble. In many ways, Elvis taught me more than I taught him. He insisted on training and teaching in regular classes with other students. He quickly realized that students were watching him rather than paying attention in the class. He asked me to arrange a demonstration which would allow the students to view his technique and see that he was attending class as a martial artist, not as an entertainer. I selected a day when a promotion (rank advancement) test was already scheduled and combined the two events. I selected this day because Elvis particularly enjoyed working with children and the student to be tested was a boy.

Elvis, who normally trained in a traditional uniform, considered the demonstration a type of performance. Therefore, I designed for him a special uniform and belt , as a sort of costume. The uniform is trimmed in red satin, has the TCB patch which Elvis and I designed together, on the left chest and the crown fist patch on the left sleeve cuff. The belt is a black belt, embroidered with Elvis personal information, with all but the embroidered ends covered in the same red satin in which the uniform is trimmed.

In the early part of the demonstration, Elvis was demonstrating a kicking technique, when his pants ripped. Embarrassed, Elvis explained to me and the class that he did not wear any underwear, and asked me 'Now, what do I do?'

Realizing that the demonstration of further kicking techniques was out, Elvis proceeded to demonstrate a variety of self-defense techniques, including defense against an attacker armed with a hand-gun. He demonstrated several defenses at

Tae Kwon Do Instructor of Elvis Presley

close range and then stepped back. He pretended to demonstrate a defense against a gun technique from more than five feet away. He then dropped to his knees, explaining that the only defense from that distance is to 'pray'. This was very entertaining. Myself, the students and all spectators laughed and clapped. Elvis also demonstrated his fighting stance and jokingly challenged me to a fight, which everyone also found entertaining.



As well as demonstrating, Elvis participated in the testing of the student by being part of the Black Belt judging panel. Elvis watched intently as the student worked for his promotion and as others, myself included, demonstrated. Normally, in a traditional martial arts school, no one is allowed to train while wearing shoes or socks; however, on this particular day, I made an exception for Elvis. I made this exception because only a few days before Elvis had surgery to correct an in grown toenail and I did not want his foot to become infected. Elvis also had an injury to his hand. A fan, in reaching out to touch him, had inadvertently scratched the back of his hand and Elvis had not gotten treatment for the scratch, which subsequently became infected. Elvis said that his hand looked 'much worse than it was.'

Elvis was a deeply religious person, having presented me with a bible as a gift. Toward the end of the demonstration, I requested that Elvis offer a prayer for the students. Elvis prayer was very moving and beautiful.

Elvis Presley received his 8th Degree San Black Belt certificate from Master Rhee, at a private ceremony. The presentation took place on September 16, 1974 at Master Rhee's studio in Memphis. The awards presentation was very 'low key' in comparison to other events that involved Elvis. Elvis accepted his award in witness of his fellow students and their families. The photograph was signed and inscribed 'Kang Rhee, Karate Instructor of Elvis Presley, 8th Degree Black Belt PaSaRyu Karate, September 16th 1974, Memphis Tennessee, U.S.A.' penned by Master Rhee in black ink. The photo was previously on display at Master Rhee studio in Memphis.



Troy Trudeau with Grandmaster Kang Rhee

Grandmaster Kang Rhee's Accomplishments



- Instructor of Elvis Presley and Bill "Superfoot" Wallace.
- Founder of World Black Belt Bureau.
- Graduated (B.A. Business) from Yonsel Univ. Seoul, Korea.
- Established and served as Captain of Yonsel Univ. Martial Arts Team.
- Head instructor Korean Military Intelligence Groups Officers.
- Trained in Kong Soo Do, Chang Mu Kwan, Kwon Bup, Kang Duk Won and Han Kuk Hap Ki Do, 1953-1964.
- Established PaSaRyu Mu Do Assn. in Memphis, TN 1966.
- Seventh Dan Kuk Ki Won (HQ TaeKwonDo in Seoul Korea) 1975.
- Producer of Annual Charity Karate Championship Fund Raiser for St. Jude Children's Research Hospital, Memphis, TN 1970-1993.
- State of Tennessee - Governor's Award 1998.
- City of Memphis Mayor - Certificates of Appreciation for Various Community Services 1982, 1989, and 1999.
- Member of President's Advisory Council on Democratic and Peaceful Unification of Republic of Korea since 1991.
- Special Congressional Recognition from US Congressman Ed Bryant 2000.
- Tennessee Ambassador of Goodwill 2001.



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Knifehand Strikes, Purity of Technique and Other Considerations

By Simon John O'Neill

In a 1997 interview, Chung Do Kwan founder Lee Won Kuk lamented the lack of systematic knifehand training in modern Tae Kwon Do.

Knifehand strikes, so emblematic of the post-WWII Karate-based Korean arts, have largely fallen into disuse in modern dojangs, barring the occasional appearance in pattern practice or breaking demonstrations. This decline may be due in part to their exclusion as valid techniques in a tournament context. However, I believe that their relatively minor role in the modern art is partly explained by a certain lack of understanding of their use and even of their correct mechanics.

Ironically, the technique variously known as the Judo chop, the Karate chop, the shuto and the axe hand is currently more commonly used as an attacking tool in the Western "combatives" methods. This is unsurprising, given that the knifehand is essentially a maiming technique whose chief purpose is to break bones and cause serious – possibly fatal – soft tissue trauma. With this in mind, it is essential that due caution be exercised in training and in use. Do not use these techniques with more than light force against another human being unless you intend to cause that person serious injury, and unless the circumstances present sufficient danger to warrant such an outcome. Be aware of your legal responsibilities. Neither this publication nor the author accepts any responsibility for readers' use or misuse of these techniques. This article is intended solely as a theoretical examination of the techniques in question.

In this article we will focus on the three main knifehand techniques shown in the Taegeuk pattern set: the inward knifehand strike *sonnal an chigi* or *sonnal mok chigi*; the midsection outward knifehand block *han sonnal momtong makki*; and the midsection outward knifehand guarding block *sonnal momtong makki*. Other knifehand techniques from the Taegeuk patterns, such as *chevipum mok chigi* and *han sonnal bituro olgul makki*, will be discussed on another occasion.

Before we examine the techniques themselves, let us take a look at the idea that techniques should be performed exactly as presented in the standard versions of the patterns; that is, that stance, trajectory, hand position and all other factors should exactly mimic the pattern model when applied against an opponent. The pattern would, therefore, be considered to show the optimum method in terms of balance, speed and power generation.

I believe that the pattern model often displays serious limitations in this sense. The inward knifehand strike is performed in Taegeuk Sam Chang in a high walking stance with both feet pointing forwards or the rear foot turned slightly outwards, the legs straight, the shoulders square, the arm almost fully extended with the elbow pointing downwards, and the palm up. This delivery is quite satisfactory for a snappy speed-based strike, but limits the application of this rather fundamental tool to that of a stunning blow or perhaps a carotid knockout. It is entirely unsuitable for the kind of power-based application which is said to have been used, for example, by the Korean military in Vietnam.



Standard inward knifehand strike as shown in Taegeuk Sam Chang. Note the position of the hand, the elbow, the shoulder and the knee on the striking side.

This discrepancy is typical of many hand techniques whose performance varies considerably from the pattern standard when used for breaking demonstrations. Aside from the large wind-up movements often associated with knifehands and punches used for breaking boards, tiles and the like, there is often a much deeper commitment of knee, hip and shoulder when seeking maximum power, and a major modification of trajectory. This can be seen clearly in photos of *kwan*-era masters performing breaks.

I have written before that I consider the patterns to be *stylised* rather than literal representations of fighting movements. By this I do not mean that in the relatively short time since their composition the Tae Kwon Do patterns have evolved away from the original movements, as may be the case with some Chinese and Okinawan form sets. Nor, even, am I referring to the way in which from time to time a directive appears which dictates that a certain block should now be chambered with the blocking hand on the outside of the "reaction hand" instead of vice versa, or that a given stance should be narrowed or shortened. I am of the opinion that the patterns, despite an eminently practical underlying content, were partly composed according to a kind of aesthetic template, one which established strict guidelines for a visually pleasing posture at the culmination of each movement of the solo performance. Notably, this template tends to shoehorn many circular techniques into stances better suited for techniques with a forward momentum.

In order to generate sufficient power to break bones (or bricks), the mechanics of the inward rear hand knifehand strike must vary from the stylised reference point shown in the patterns. Generally speaking, optimum structure for power delivery of a hand technique requires that the elbow of the striking arm be aligned with the edge of the striking hand at the moment of impact, allowing the radius and ulna of the forearm to remain relatively parallel. Secondly, the bodyweight must be shifted in the direction of the strike, usually requiring the knee on the striking side to point in the same direction as the strike. Thirdly, there must be sufficient hip and shoulder commitment to facilitate the above, ensure mobilisation of the bodyweight and provide penetration.

Considering the above, the inward knifehand used as a power strike is best delivered in a diagonally descending path rather than a nearly horizontal one. Body mass is mobilised by the striking side of the hip swinging forwards around the hinge of the lead side, combined with a drop provided by bending the knees. The striking-side knee is turned inwards, rather in the fashion of a Boxing right hook. This is accelerated by the twist of the upper body and commitment of the shoulder, and finally by the semi-extension of the elbow joint in a chopping motion.

Tremendous force can be generated in this fashion. A useful image is that of a windmill

blade tilted over at 45º and shearing over and down. Also consider how a similar movement would work while holding a stick. Possible targets are the side of the head, the jaw, the base of the skull, the side or back of the neck, the collar bone, the top of the shoulder and the spinal column. The opponent is best approached from slightly off line rather than directly from the front.

delivering a strike to the face, the side of the head or neck, the shoulder or the collar bone. The latter effects a similar strike while the rear hand traps or checks one of the opponent's arms. Indeed, Henry Cho, in his 1968 manual *Taekwondo: Secrets of Korean Karate*, shows exactly these two applications, as well as the now conventional blocking uses.



Inward diagonal knifehand strike delivered for maximum power. Note the position of the hand, forearm, elbow, shoulder, hip and foot on the striking side, and that of both knees.



Outward midsection knifehand block used as a strike. Here the rear hand traps the opponent's lead arm. It could also be used to pull and twist.

As we move on to examine the two knifehand "blocks" mentioned earlier, let us consider the idea that movements should be used only for the purpose described by their name, so that a technique labelled *makki* must only be used as a block, a *jirugi* only as a punch, and so on. This is not necessarily the case. I suggest that the "midsection outward knifehand block" *han sonnal momtong bakak makki* and its "guarding" variation *sonnal momtong makki* are better employed as strikes than as blocks. The former technique, conventionally performed with the rear hand pulled back to the hip, is used to grab and pull the opponent's wrist or arm while

This technique requires somewhat less alteration than the inward knifehand strike, as its mechanics are generally conducive to transmission of force in a forward direction. Nevertheless, it is useful to fine-tune certain aspects of its delivery. Notably, the trajectory of the striking arm should be almost straight forward, or a very shallow curve, rather than a wider circular sweeping motion, and the edge of the hand should make contact at somewhere between 45 and 90º in relation to the target. Power is derived by mobilising the bodyweight by "hinging" off the rear hip to perform a short, brusque twist, by dropping into the stance as the performer steps forward to engage,

and by timing the strike with the step. The somewhat rearward positioning of the bodyweight in the stance, despite its being used to step forwards, allows a controlled entry with the lead side of the body and lends solidity to any grab and jerk performed using the rear hand.



Midsection outward knifehand guarding block as shown in Taegeuk Sa Chang. Note the forward alignment of the edge of the hand, the elbow, the shoulder and the knee on the striking side.

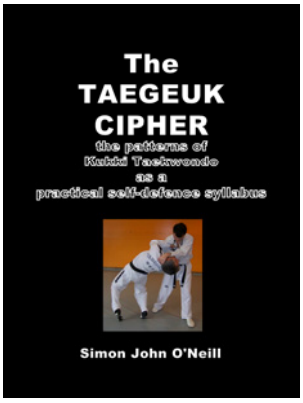
As with all strikes, impact training is essential for satisfactory development of the knifehand techniques. Heavy bags, wall -mounted striking targets, paos and focus pads will all give the user a considerable amount of feedback regarding the effectiveness of strikes. Particularly, the student will learn very quickly that correct body mechanics and structure make an enormous difference, both in terms of power and of wear and tear of the striking tools. Bear in mind that this kind of training can be rather hard on the hands at first, perhaps more so than when using closed fist techniques, and that power should be increased gradually.



Inward diagonal knifehand strike against a wall-mounted target.
Note the offline (diagonal) approach to the target, best appreciated in the angle of the lead foot.

The knifehand strikes are an essential part of Tae Kwon Do's heritage, a reflection of its origins as a pure self-defence and combat art. If we are prepared to look past the dogma of present-day convention, we will find a powerful tool with great potential for self-protection, and the responsibility that accompanies it.

Simon John O'Neill is the author of *The Taegeuk Cipher: the patterns of Kukki Taekwondo as a practical self-defence syllabus*



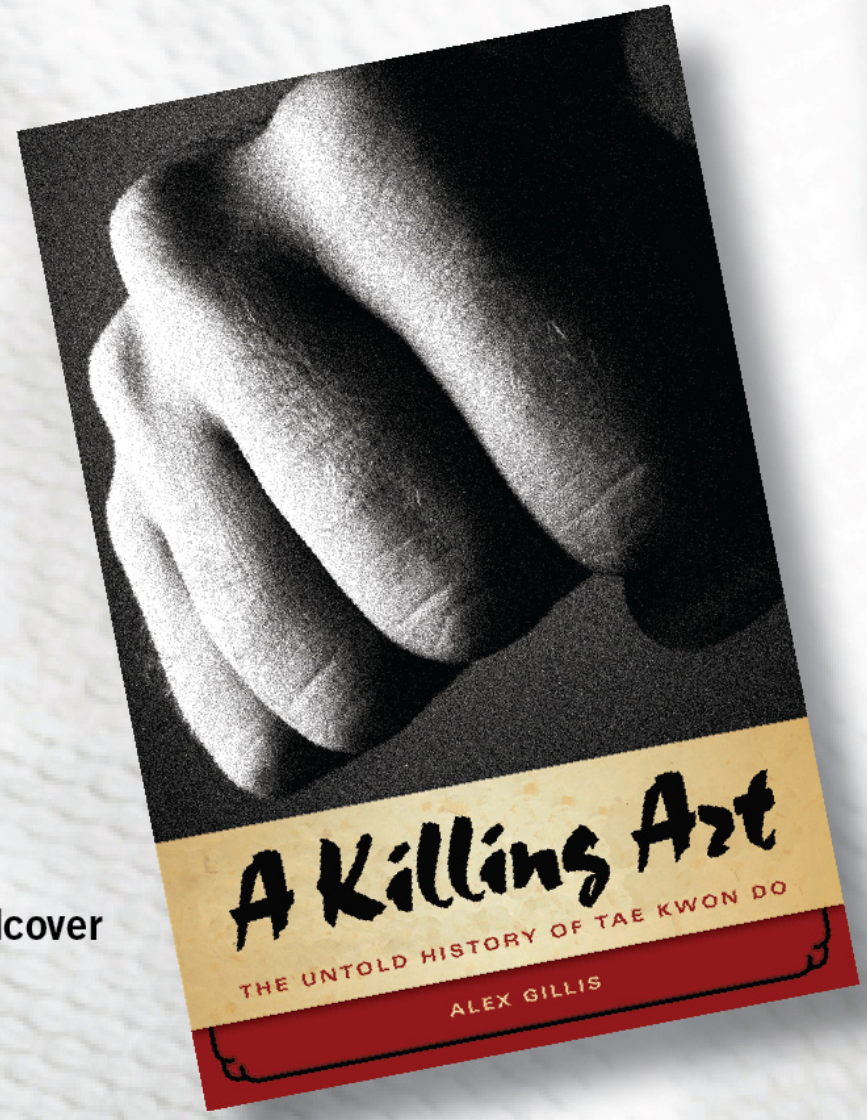
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Ch'ang Hon Taekwon-do Hae Sul

Real Applications To The ITF Patterns

By Stuart Paul Anslow

Part 2

Where's The Applications?

'If all you have is a hammer, everything looks like a nail'



I fervently believe that the Taekwon-do world is literally crying out for detailed applications on their patterns. For many years thousands of students have been taught how to block, where to block, how to strike, where to strike etc. but there was always this niggling feeling that there was more to them. Surely a 9th kup (white belt) wasn't meant to have the same applications in their patterns as a 5th degree black belt? – this made no sense.

The Taekwon-do world has a detailed manual of Taekwon-do technique, revised and reprinted time after time and now even available on DVD. In its earlier forms it was often referred to as the bible of Taekwon-do, now it's the Encylopedia, but despite its 15 volumes it concerns itself more with how to do the movement rather than what the actual movement is for. There are literally hundreds of books concerning Taekwon-do patterns but none seem to go any deeper than a block is a block and a punch is a punch. To my mind, for Taekwon-do this is the first *real* book on the subject.

The Encyclopedia Of Taekwon-do, was written by its founder, General Choi Hong Hi and is one of the books I have use for technical analysis. These books carefully list each movement of each pattern, as well as how to perform single techniques like the various kicks used in Taekwon-do plus many other areas relating to the art. The full volume, which is 15 books long, (rather than the Condensed Encyclopedia of Taekwon-do) was written in the 1980s, but General Choi published books on Taekwon-do much earlier on, I have one simply called *'Taekwon-do'* which was published by the Daeha Publication Company of Seoul Korea in 1965.

From this fifteen volume encyclopedia, eight of those volumes are concerned with just the Ch'ang Hon patterns alone. Each of these eight volumes cover around 3 patterns and show various applications to the movements contained within the patterns. However,



Realistic 9 Shape Block Application

after a while they seem very basic and many applications appear to be the same for different movements, for example low section outer forearm block taught to a 9th kup (white belt, yellow tag) has the same application to the more advanced 9–shape block, as learnt at black belt levels[1].

When questioned about this aspect, many senior black belts will say its because to list all the movements applications would take another 15 volumes! Others say that Taekwon-do was so scientifically advanced that it wasn't pertinent at the time to list all the applications, as too much was needed to simply ensure students were doing the techniques technically correct.

Neither of these arguments hold much weight. Firstly, General Choi was looking to propagate Taekwon-do on a world wide level and writing an in-depth '*how to'* manual was a good way to ensure that even with an ocean in between them, students from different continents were performing the same Taekwon-do. He also found the time to write other books, such as his autobiography and ones on moral culture, so why not simply have a '*Taekwon-do Applications'* manual as well if they couldn't fit in the original book. He also had a vast array of highly knowledgeable and highly skilled instructors that could have easily done the same thing, but didn't!

He proved Taekwon-do can be taught as quick as any other martial art by its rapid development in the military and once formulated properly, Taekwon-do was easily taught to the dedicated student. His books also lists details which must have been very time consuming, such as the 30 pages with charts to show the relation of attacking tools and vital spots[2]. Taekwon-do had been developed with lots of thought, the encyclopedias are immense; this is not the sort of book you leave unwritten chapters for, to be filled in later. Size, space or time were not issues, neither were ensuring everything was totally correct before moving into another related area.

Much care and attention was taken ensuring each movement was photographed properly for the encyclopedias, with numerous before, in-between and after shots attached to the main shot to show how to move from one motion to another. Applications of the movements are shown in photographs as well – but why do they seem to repeat for advanced level techniques?

Though they are not listed in the pattern sections of General Choi's or other Taekwon-do pattern books, many of the techniques lead the student to the feeling that there are more in-depth applications possibility contained or hidden within the patterns, applications that they'd like to see and learn. After all, Taekwon-do has throws, locks, strikes to vital points, even pressure point applications, many of which are demonstrated during Hosinsol (Self Defence) practice, but why are not more of these applications detailed in the patterns?

In 2004 I personally interviewed one of General Choi's first generation instructors, Master Kong Young Ill, 9th degree, whose answers to some of my probing questions further cements this claim. For example, I asked Master Kong "*Has Taekwon-do many hidden applications, like those in the Karate world feel are hidden in kata's*?" to which he replied "*I do not believe there are hidden techniques. Taekwon-do is a very precise martial art and every action is explainable by any good instructor*." I also asked why the 'W' block found in Toi-Gye was repeated so many times, Master Kong simply said "*General Choi says so!*" (and laughed).

One other question I put to Master Kong was: "*Some instructors teach different applications for the same technique, for example, the twisting hands motion in Yoo-Sin I have learnt as a trapping technique and also as a wrist lock technique, which is*

correct?" to which Master Kong replied "*In this particular pattern, it was never made clear to me by General Choi exactly what the application of this move is (within the pattern). However, this certainly does not mean that it can not be used for many other applications.*"[3]

It seems a bit strange to me, that these high quality instructors were sent forth to spread Taekwon-do around the world but were not told the finer or inner details, or the meat in the sandwich as I've heard it termed. Believe me, Master Kong is a credit to Taekwon-do, he is highly regarded and was a member of the International Taekwon-do demonstration team, that travelled round the world displaying Taekwon-do (1963 – 1980). After the demonstrations, there were open invitations to the public to fight any demonstration team member. Grand Master Kong fought martial artists of all kinds in 127 countries and never lost a fight[4]– he is a great Taekwon-do exponent as are all the original pioneers of Taekwon-do, that is beyond dispute.

Though it is hard to believe, and I may even be labelled as a heretic, if we look at the history of Taekwon-do, the answer is actually quite simple - its because General Choi didn't know them! He knew the movements, but not the fine details, but before you slam my book down in disgust, let me explain further.

The reason for this is that Taekwon-do was in part at least, derived from the Generals training in Shotokan Karate, the patterns section of the style obviously has large influences from the Karate Kata that he learned. He learned his Karate from an instructor that learned from Funakoshi (or even Funakoshi himself as detailed later on in this chapter), and Funakoshi is known to have not been taught in-depth kata applications of his system by his own instructor Itosu. We know this as one of Funakoshi's fellow students, Choki Motobu, publicly derided Funakoshi for not knowing proper explanations to his katas movements when Funakoshi was introducing Karate to Japan[5].

So like his instructor, like Funakoshi, he knew the basic outline, but not the details (of the pattern motions). Think of it as having a '*paint by numbers'* picture, with no numbers on it! It was left to General Choi to colour the picture in as he chose, the same as it was with the Karate masters who trained onwards from Itosu, including Funakoshi, not knowing exactly what colour was supposed to go where, though it was a beautiful picture nonetheless.



Gichen Funakoshi
1868 - 1957 - Founder of Shotokan

This is why some explanations of movements seem vague or inappropriate, as these masters where left with educated guesses only and not detailed information. All knew what were the considered applications at the time (which still exist to this day), these were what students learn in the dojangs around the world; that a low block is purely to stop a front kick, a knife-hand stops a punch etc, often these

techniques seem slightly inappropriate, especially at higher levels. Many of the movements of the kata listed in General Choi's 1965 book *'Taekwon-do'* are either exactly the same, or very similar to how they are in the Ch'ang Hon tuls, as well as the order that certain combinations of techniques run and specific movements remaining as vague in application now, as they were then!

These thoughts are further confirmed by the many thousands of students who have attended seminars with the General where questions on applications were given different answers on different occasions or simply ignored. Many of today's instructors give the answer to this as '*does everything have to have a reason'?* When it comes to something as deeply designed, taught and as far as the technical aspects are concerned, published, then I feel the student of Taekwon-do deserves a better answer than that. The book and these articles, address the answers we are seeking.

[1] *Volume 8, page 123 (Chon-Ji) and Volume 11, page 209 (Ge-Baek) of the Encyclopedia Of Taekwon-do show a low section outer forearm block and a 9 shaped block both blocking a front kick.*

[2] *Encyclopedia Of Taekwon-do ,Volume 2, pages 100 to 129*

[3] *The full interview with Master Kong was printed in 'Taekwon-do and Korean Arts Magazine', November 2004 and 'Combat' Magazine, January 2005. The full interview can still be read by visiting http:// www.raynerslanetkd.com/ARTICLES_MasterKong.html*

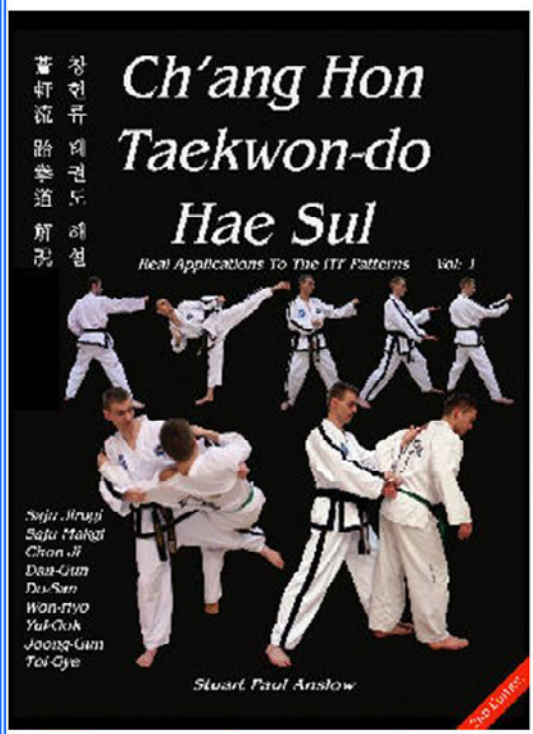
[4] *http://www.ictf.info/biographies.html - Biography of Grand Master Kong, Young Il, 9th Dan*

[5] *Ancient Okinawan Martial Arts, McCarthy, 1999, page 126*

Next month we take a brief look at the arts that help to shape what we now call Taekwon-do, the Shotokan connection and why General Choi really was the Picasso of his day!

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Reading through the pages of this book makes it abundantly clear just how much thought, time and effort Stuart Anslow has put into examining the ITF patterns.



Not only does this book detail applications for the motions within these patterns, it also explores the background to each form and, perhaps most importantly, it also details the thought process that gave rise to the applications shown.

Stuart has a clear and engaging writing style and the book is beautifully presented. I feel certain that this book will have Taekwon-do practitioners looking at their patterns from a new angle and with renewed enthusiasm.

Ch'ang Hon Taekwon-do Hae Sul should be in the library of all practitioners of ITF Taekwon-do. Read on, learn and enjoy!

- **Iain Abernethy 2006** 5th Dan Karate (British Combat Association and Karate England).

"The most important book published on TKD since the encyclopaedia."
- John Dowding, 3rd degree, ITF

Debunking the
Muye Dobo Tongji

By Oerjan Nilsen

***Muye Dobo Tongji, The Comprehensive Manual Of Martial Arts*... The very title conjures up a mental picture of an ancient text, containing all the secrets of Korean Martial Arts (KMA), and the bullet-proof evidence of the existence of Taekwondo in ancient Korea. Instant death touches, secret *poomsae*/*tul*/*hyung*, ancient wisdom and strategy are all wrapped up in this manual.**



Unfortunately this mental picture we have of this book is not accurate. It is widely suggested by martial art books authors of different Korean Martial Arts but the truth is somewhat different.

In this article I want to shed some light on its history and evolution, give an overview on its contents, debunk some of the myths and misconceptions associated with the manual, and show how it has affected modern Korean Martial Arts.

The *Muye Dobo Tongji* is a widely referenced text in Korean Martial Arts circles. I first saw a reference to this martial arts manual while reading my teacher Cho Woon Sup's book simply entitled "Taekwondo". In the history section he writes: "In 1790 the king ordered a manual about the martial arts to be written for the military. Taekwondo was prioritised as number 4 which show Taekwondo's importance". That book was written about 15 years ago and it is truly an excellent book, but here he simply restates what the WTF and the Kukkiwon has always tried to do: making Taekwondo appear to be 2000 years old, by inserting "Taekwondo" where other names/styles should be in the history of Korean martial arts. In this case the name should be "Kwon Bup" or "Fist Law"/"Fist Method".

This was a short reference and it did not reveal much about the contents of the book, but later I would find references to the *Muye Dobo Tongji* in almost every book I read containing information on Korean Martial Arts. This sparked my curiosity and I started thinking about how fantastic the information in this book must be. Sang H. Kim translated the *Muye Dobo Tongji* in 2000 and I acquired a copy of it soon after.

The *Muye Dobo Tongji* was written in 1790 during the Yi dynasty by order of king Jungjo. General Yi Duk-moo, Park Je-ga and Pak Dong-soo were given the task of compiling and writing this new manual and got free access to the royal library.

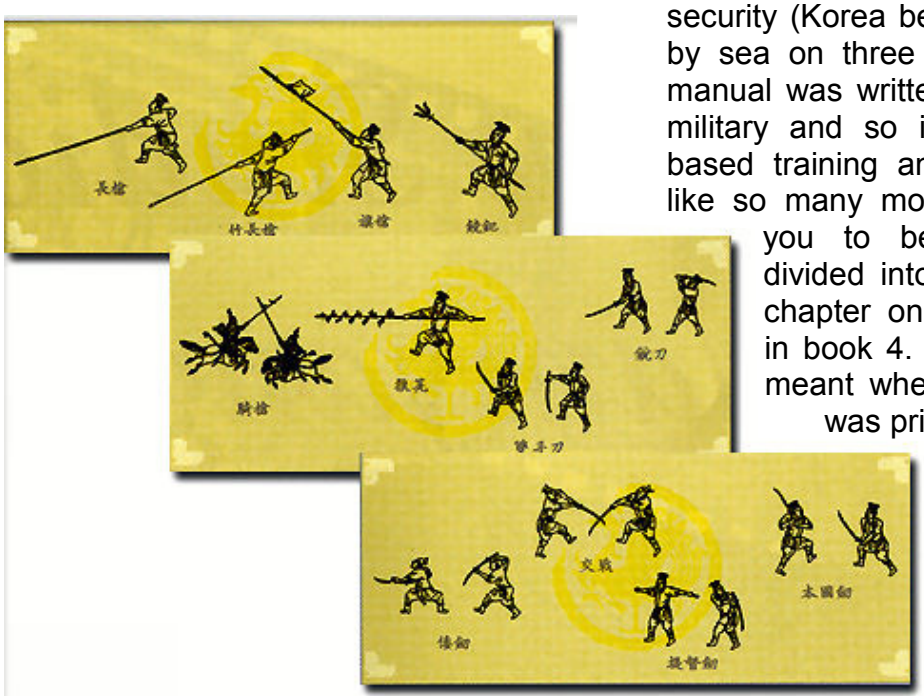
Although the *Muye Dobo Tongji* was written and compiled in 1790 much of the manual is based on older texts. One of

them is the *Muye Jebo, Martial Arts Illustrations*, written in 1599, which is the oldest known Korean Martial Arts manual. The *Muye Jebo* was written by the Korean military officer Han Kyo and consisted of 6 fighting arts:

1. Long stick (Kon bang)
2. Shield art (Dung pae)
3. Multiple tip bamboo spear (Nang sun)
4. Long spear (Jang chang)
5. Triple tip spear (Dang pa)
6. Long sword (Ssang soo do)

The *Muye Jebo* evolved into the *Muye Shinbo, Martial Arts New Illustrations*, which was a revised edition of the *Muye Jebo* written in 1759. This edition added another 12 fighting arts:

1. Long bamboo spear (Juk jang chang)
2. Flag spear (Kee chang)
3. Short sword (Ye do)
4. Japanese sword (Wae gum)
5. Combat engagement/Examples of combat (Kyo jun)
6. Crescent sword (Wol do)
7. Spear sword (Hyup do)
8. Twin swords (ssang gum)
9. Admiral's sword (Je dok gum)
10. Shilla kingdom sword (Bon kuk gum)
11. Fist fighting method (Kwon bup)
12. Flail method (Pyun kon)



These two manuals are again based primarely on the *Kihyo Shinsu, New Book On Effective Military Techniques* written in 1584 by Chuk Kye-kwang (perhaps better known in the west as General Qi Ji Guang, one of the greatest generals in China during the Ming Dynasty) and the *Mubiji, Book of Military Preparation* written by Mo Won-ui.

In 1790 General Yi Duk-moo, Park Je-ga and Pak Dong-soo added 6 more fighting arts making the total to 24, and completed the Muye Dobo Tongji. The last six arts were:

1. Spear fighting on horseback (Masang ki chang)
2. Crescent sword on horseback (Masang wol do)
3. Twin swords on horseback (Masang ssang gum)
4. Flail method on horseback (Masang pyun kon)
5. Ball game on horseback (Kyuk ko)

Horsemanship (Masang jae)

The motivations for making the *Muye Dobo Tongji* were to strengthen the Korean army and to prepare for future invasion attempts from hostile neighbours. Japan had already tried to invade Korea, and Japanese pirates were always a threat to national security (Korea being a nation surrounded by sea on three out of four sides). The manual was written by the military for the military and so its focus is on weapon based training and not unarmed fighting like so many modern authors would like you to believe. The manual is divided into 4 books, with the only chapter on unarmed fighting being in book 4. This is what my teacher meant when he wrote "Taekwondo was prioritised as number 4*"*. As you can see in the first edition of what was to become the *Muye Dobo Tongji*, the 6 fighting arts consisted of spears and sticks with only one

chapter on the use of the sword (long sword). The second edition, which added another twelve fighting arts, rounded up the manual nicely. Now it included spear, lance, flail, Japanese/ Chinese/Korean sword techniques, and unarmed fighting. The last edition (*Muye Dobo Tongji*) added cavalry techniques, and training aids for the cavalry.

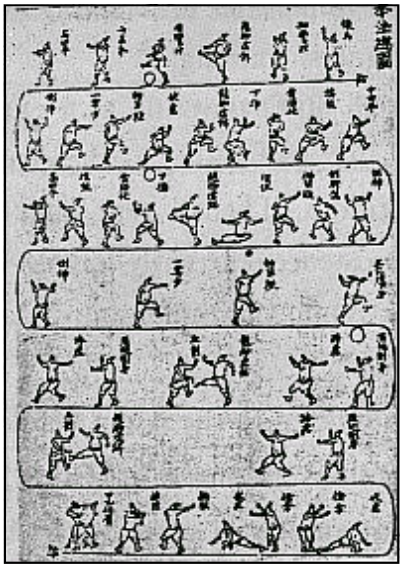


The manual starts with the king's foreword where he outlines his motivations for ordering the *Muye Dobo Tongji* to be written. It continues with an introduction from the authors where they explain the organisation of the book and some facts on what their sources were. The documentation of military strategies follows the introduction and it consists mainly of short footnotes with the chronological historical events of the Yi dynasty (1392 to 1790). *Conversation on Strategy and Art* follows the historical events and this is, in the author's opinion, an important text just as relevant for unarmed combat as it is for armed combat. I think the manual says it best in the words of Hu Yu-kyuk:"Techniques are simple but the principle is profound". This section warns us against relying too much on one type of weapon. There is an excerpt from an older source named *Kumkyung, Book of the Sword* which takes place as a conversation between a general and a guest. The guest asks the general why he has not equipped his camp only with the long spear, and the general explains that the long spear is great but it can be defeated with another weapon. The guest then asks why the general has not equipped the camp with this other weapon but the general once again says that this other weapon is great but it can be defeated by yet another weapon. The conversation continues for a while until the general says that you can not rely on one type of weapon but rather let the long weapon kill the short weapon and the short weapon save the long weapon.

When I first read this I remembered my teacher saying the same thing to me talking about unarmed combat. If you rely only on kicking skills (long weapon) you will be taken out by a good puncher/boxer. If you rely only punching you will be taken out by a good kicker. If you rely only on striking you will have trouble with a skilled grappler and if you rely only on grappling you will be taken out by a skilled striker. You must have a balance in your training. This is a good example of the earlier quote: "Techniques are simple but the principle is profound." Personally I find this section on strategy as enlightening as Musashi's *Book of Five Rings*, but you do have to read it a couple of times and think about what you are reading. The lessons are in fact quite simple but they are universal and therefore very important.

After the strategy section the 4 books follow. Every book consists of some fighting arts and every fighting art starts with the history and theory of the weapon, followed by an illustrated pattern and sometimes illustrated combat. Book one contains all the "spear fighting arts", book two has the long sword, the Japanese sword arts (4 patterns) and illustrated

combat. Book three has most of the Chinese sword arts and the only Korean sword art (Bon kuk gum), while book 4 shows unarmed fighting, long stick, flail, ball game on horseback and horsemanship.



As you might have noticed, the unarmed fighting is only a very small fraction of all the fighting arts in the manual and this is consistent with this being a manual for the military. All military fighting is done with weapons. A warrior always has his sword/ spear/bow/gun with him into the war, and he will always use his weapons first and do everything he can not to come into situations where he has to fight unarmed. Chuk Kye-kwang himself says in the manual that: "Kwon Bup (fist fighting method) is not adequate for large scale combat, however it is an excellent way for beginners to start martial arts training to learn the way of the hands and feet and discipline". This could have been said even today by modern commanders reasoning the inclusion of CQC (close quarter combat) in their armies' training regimes.

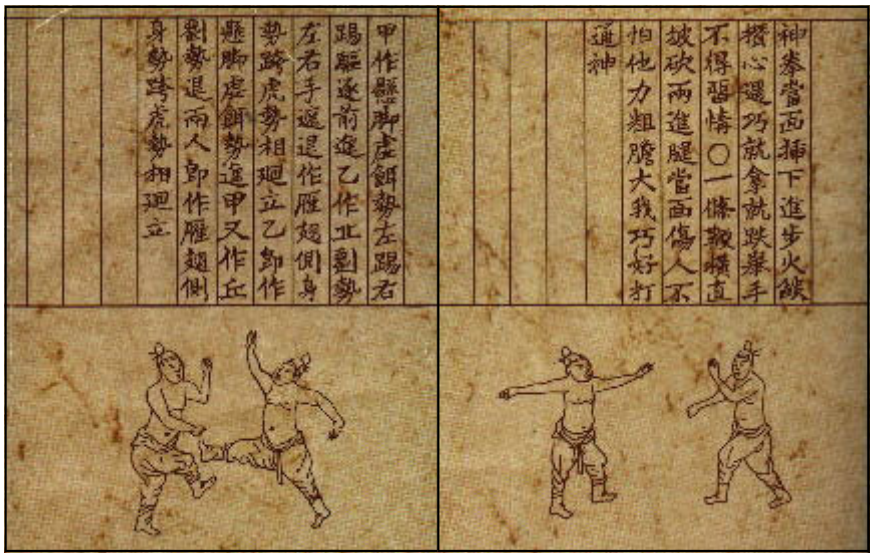
There are a great deal of myths and misconceptions regarding this book and one of the most common is that the unarmed fighting section shows Taekwondo (or insert your Korean Martial Art here) and is therefore evidence of Taekwondo (or insert your Korean Martial Art here) being an ancient fighting art. The source of this chapter was written in 1584 and is therefore China's oldest martial arts manual. The Kwon Bup or unarmed fightning in the *Muye Dobo Tongji* does not depict Taekwondo or Hapkido, Tang Soo Do, Kuk Sol Won or any other Korean Martial Art. It comes from a Chinese manual written by a Chinese general and it is actually Chinese Gung Fu/Wushu/Chuan Fa. In fact the "Hanja" (Hanja are Chinese letters that Koreans used before their "Hangul", the Korean alphabet, became widely accepted) used to write "Kwon Bup" is read "Chuan Fa" in Chinese. In the theory section before the patterns and techniques are presented there are a few references to Subak, but only in two short sentences saying Subak is a form of competitive wrestling.

Another misconception is that there are lists of secret vital points and charts, death touches etc. This is simply not the case. There is a reference or two to vital points, but nothing in the *Muye Dobo Tongji* says where to strike, how hard, at what angle and what the effects would be. The reference simply states that there are vital points and the manual then arranges them into three groups. That's it ... no charts, no secrets no mysteries. If you are very interested in vital points I would recommend Marc Tedeschi's *Essential Anatomy for Healing and Martial Arts.* You will find nothing of value in the *Muye Dobo Tongji* if you want to learn how to use and manipulate vital points.

"You can learn martial arts and easily defeat any martial art/artist by reading and researching the *Muye Dobo Tongji*". I do not know where this myth comes from but in the martial arts world we do tend to view the ancient masters as superior in skill and knowledge, and so we naturally think that an ancient martial arts manual would somehow make you invincible. I have read it and I have researched it but I still get beaten in practice! I would suspect that the only secret in martial arts and the only way you can try to get invincible is to practice,

practice, practice! No doubt you can learn many things from the manual, but the vague, poetic descriptions and lack of details in the illustrations of the techniques makes it almost impossible to learn the fighting arts simply from the manual. Remember that the manual was written for the military by the military and they took a lot of knowledge for granted. The manual was simply a reference, not a "how to do it in ten easy steps" manual.

So how has the *Muye Dobo Tongji* affected modern Korean Martial Arts? Technique-wise I do not think it has affected mainstream Taekwondo to any significant degree. The illustrations and descriptions of the techniques are, as I have said, poetic and vague, but it is possible that the founding masters of Taekwondo were inspired by it. A few techniques are almost identical to the *poomsae* we have today. The best example I can think of comes from our Kukki *poomsae* Shipjin, where you stand in long stance and while breathing you slowly raise your arms up and to the side of your face, stretching your arms and holding your hands open, palms facing outward.



Many of the founders of the original *Kwans* used the *Muye Dobo Tongji* to validate their "ancient" roots, and some have even said it does depict their style exactly. The manual was popular because it showed that Koreans had martial arts before the Japanese invasion in 1910 and it provided a link to Korean/Chinese martial arts at a time when Koreans struggled to find their national identity. This meant that most of the founders of the original *Kwans* in Korea actually read it and studied it to try to link their arts to ancient Korea. The Moo Duk Kwan, founded by Hwang Kee, called its art Tang Soo Do but changed its name into Soo Bak Do after finding the name in a reference to ancient Korean martial arts in the *Muye Dobo Tongji*. The Chil Sung forms of the Moo Duk Kwan are said to be derived from the *Muye Dobo Tongji*. The Kukkiwon uses the *Muye Dobo Tongji* whenever they need to make the case that Taekwondo is an old martial art. In the first world *poomsae* championship held in Seoul, illustrations from the *Muye Dobo Tongji* were seen on posters and as decorations around the hall where the competition took place. Different schools which teach weapons as part of their Korean Martial Arts list the *Muye Dobo Tongji* as a source of their weapons forms. Most Korean weapons martial arts are influenced by the manual, Gumdo being one of them.

Some groups have been working actively to revive the martial arts in the *Muye Dobo Tongji*; Gyungdang, Shipalgi, are the two biggest groups at this time.

Gyungdang, which is an old name for one of Korea's ancient warrior groups, was started in 1989 by Lim Dong Gyu. He was imprisoned in 1979 because he said that North and South Korea should become one country again. While in prison he acquired the *Muye Dobo Tongji* and relentlessly researched and practised its techniques using a broom stick. In 1988 he was granted amnesty and started teaching

what he had found in the *Muye Dobo Tongji* as "Gyungdang". Currently the group has about 5000 members in Korea (mostly university students) and is trying to expand to other parts in the world.

Shipalgi means something like 18 fighting arts and it comes from the *Muye Shinbo* written in 1759. The modern group that tries to revive the martial arts of the *Muye Shinbo* (and therefore also those of the *Muye Dobo Tongji*) was established by Kim Kwang Suk (born 1936) .

Although the *Muye Dobo Tongji* does not live up to most people's expectations because of all the myths and misconceptions surrounding the manual, there are many things to be learned from it. It does serve as a fantastic historical reference of what the Korean military practised during the Yi dynasty and it does contain a great deal of information on different weapons and strategy. Many schools and modern Korean Martial Arts are influenced to a greater or lesser degree by the manual, and many use it to validate their "ancient" roots, even though it is clear for everyone who reads it that this is simply not the case. Also, it is interesting to read one of the books that the masters who founded Taekwondo themselves consulted and researched. I hope this article clears up some of the most popular myths and that it gives a clear overview of what the *Muye Dobo Tongji* actually contains and where it comes from.



Oerjan Nilsen, 1st Dan in Kukki/WTF Taekwondo from Norway, has practised Taekwondo since January 2000. His training has taken him to Korea many times, competing in World Taekwondo Hanmadang 2006 and 2007, and World Taekwondo Culture Expo 2007. He also studied Taekwondo for one year (2007-2008) at Chosun University in Gwangju, Korea. He is currently practising and teaching at "Bergen Vest Taekwondo Dojang" in Norway.



Disadvantaged Pad Work

By Matthew Sylvester

Disadvantaged Pad Work isn't something that most people will think about incorporating into their lessons and yet it can not only inject something new into an often stale format, but it can also give the students a lot to think about outside of the class.

Most pad work sessions involve people pair up in the middle of the training hall and then hitting the pads to their heart's delight. Some of the more combative or sport-orientated will liven it up by having the trainer throw out jabs or hooks with the pads in order to make the trainee duck and dive and not get too comfortable.

Disadvantaged Pad Work (DPW) takes things a lot further. Instead of allowing students plenty of room to play, DPW takes the students out of their comfort zones and makes them work to the sort of limitations they might well find themselves facing when under attack.



The first situation is back to the wall. Students must strike the pads with as much power as possible, whilst remaining with their backs to the wall. Shoulders may come off the wall, but they cannot step forward to generate power. If they do start to come forward, the pad holder pushes them back by moving in.



The second situation is in the mount. Although this isn't actually a disadvantage, is it something that most students will have never experienced before, and gives them a clear idea as to how effective punching down can be. We find that in order for students to truly let go, it's best that they mount a kick shield rather than a partner.
The reverse is to punch upwards to the pad holder who is in the mount position. In this situation, the student will find that violently rocking their shoulders off the

ground in order to strike the pads will add a considerable amount of power to their techniques.



As you can see from the picture above, training dummies can also be utilized in the side-on position. In fact they can be used in any of the positions covered in this article, although the mount is a bit harder.



With each round being of a minute (or more) in duration, students will find that not only are they losing power due to the positions they are finding themselves in, but they are also having to work a lot harder that normal due to the limited movement they have at their disposal.

Other positions that can be used are kneeling punching up and punching down to people kneeling. The latter is especially good for working the legs due to the tendency to flex the knees whilst punching down.

The final drill that we use is Shield Fighting. In this, students are put into a square 3m X 3m and given a kick shield each. They then have a minute to force their opponent out of the ring. They may not kick, trip, or strike with their hands, but they can use bodyweight, footwork and the shield in order to off-balance their opponent.



Although they have a minute to complete this task, there is no minimum time required either. However, if a student is out in the first 10 or so seconds (and it does happen), then we throw them back in.



Variations on this can use ‘Winner Stays In’, ‘1 versus 2’ and ‘Back To Back’.

An hour and a half of this sort of pad work is a great work out and makes students re-evaluate their true punching power. Most of all, it’s FUN!

The Differences Between Karate's *'Roundhouse Kick'* and Taekwon-do's *'Turning kick'*

By W. Rhee

Although the roundhouse kick were the same in TKD as in karate, the differences began from late 60's when the dominant style (Gen. Choi's military style taught to the draftees) began changing the karate-origin kicks.

The theory behind it was that when doing the Japanese karate roundhouse, the supporting foot is about 90 degrees to your target. This means that the kicking foot travels in a quarter of a circle (imagine your supporting foot to be center of the circle).



A nice turning kick by Lenny Ludlam

The research team of military instructors found if you shifted your body more by shifting the supporting foot to make 180 degrees to your target, you would get more power out of it. i.e. the kicking foot would travel a half a circle instead of a quarter circle, giving distance to accelerate thus more speed and more power. The kick also works on a wet-towel snapping principle with the ball of the foot where all the force is concentrated at the final target. It is not a push through but rather a whip-cracking motion. This unleashes a tremendous amount of force to the focused target of solar plexus, ribs, or lower targets such as the knee joints. And it hurts like a mother on the receiving end.

One of the most common questions you get with this technique is; how are you supposed to curve your toes when you have shoes on? You are not. Since Gen. Choi's designed TKD for the military, the roundhouse kick while wearing combat boots is to kick the opponent's target with the shoe tip. The training for this type of roundhouse kick is not done with any slap targets, but rather with a suspended heavy bags (40lbs. - 70 lbs.) when training for this, you shift your whole body weight into the kick. The bags will wail once you get this powerful technique right. The knee is bent and does snap out and tightens at the end. But the majority of acceleration comes from pivoting the body. The kick is delivered from a fighting stance where the both legs are slightly bent.

After rise of the Olympic sport TKD, there were a lot of complaints about the "slow speed" of the above kick. Plus there were many complaints of toe injuries from kicking the bags with the ball of the foot. The research team for the Olympic

TKD decided to adopt a different type of roundhouse kick. You do pivot your supporting foot for the acceleration as above, but an additional acceleration is provided by snapping out the knee joint to "slap" the target at high speed. This is further aided by the in-stepping and also kicking at 45 degree angle called the *"bit-chagi".*

A lot of people believe this 45 degree roundhouse kick was invented by the latter Olympic TKD research team in the '80s. However, the older generation ITF related TKD has in one of their forms (Choong Moo pattern/tul) from the 60's. It was the "*forerunner*" version of the modern day bit chagi. The Olympic TKD research team modified it into a high stance push-through kick (i.e. not a whip crack). The kick is delivered from a full standing stance where the knees are almost straight compared to the traditional TKD's bent knee stance.

In summary:

There are two types of roundhouse kicks in TKD. The *"old style*" and the "*new style*". Both are different from the traditional Japanese roundhouse kick called mawashi geri.



The "*old style*":

1. Pivots 180 degrees
2. Leans the whole body into the kick
3. Uses the ball of the foot to strike
4. Whip-cracking motion at the target
5. Speed acceleration via torque from slight twisting from opposite side in the beginning
6. Target-High, Middle, Low sections
7. Powerful
8. Most common complaint is the speed, but I notice this varies individually
9. Trained with suspended bags (usually)



The "*new style*" (bit chagi):

1. Pivots 180 degrees
2. Does not lean whole body into the kick, only somewhat
3. Uses the in-step of the foot to strike
4. Knee whip motion and impact pushes beyond the target
5. Speed acceleration via pivoting of the body 180 degrees and using this momentum to accelerate the knee whip
6. Target-usually the mid-section
7. Not as powerful as the old style-force does not focus on one specific point, but dissipates into a large spot
8. Fast since it is launched in a 45 degree angle to the target and from a high stance
9. Trained with slap targets (usually)

Note: Other martial art styles including karate have now adopted the kick of twisting 180 degrees. For instance, pictures of roundhouse kick in pre-1980s karate manuals will show the supporting foot 90 degrees to the kick, whereas modern day manuals will show the twisting of the supporting foot to be 180 degrees.

Sequence Of Stretches And Their Effect On Dynamic Flexibility

By Dan Davies

Out of all the different types of flexibility, it is perhaps dynamic which most Taekwon-do practitioners should be concerned with. Dynamic flexibility is the ability to lift, swing or kick your leg through a full range of motion as permitted by the structure of your joints, which is necessary for executing the high kicks for which Taekwon-do is famous.

Flexibility training is specific to the demands that you place on your body. This is because there are two kinds of stretch receptors in your muscles: one which detects how far and how fast you stretch, and the other detecting how far only. This means that flexibility training is specific to the joints, position and speed in which you perform the exercise. For example, if your goal is to throw fast high side kicks (a display of dynamic flexibility), then your flexibility training must be specific to that goal – i.e. you must stretch the joints involved in the athletic task in a position and at a speed that are as similar to the task as possible. Leg raises to the side are the best exercise for developing the flexibility necessary to execute fast high side kicks. Leg raises are dynamic stretches.



Dynamic Stretch

Dynamic stretching (leg raises in all directions) helps prepare the nervous system and blood vessels in the muscles for kicking. Traditional static stretching alone does not provide these benefits. It is through dynamic stretching that you will achieve the dynamic flexibility necessary to throw your high kicks without warming up or stretching beforehand.

A word of warning – do not confuse dynamic stretching with ballistic stretching. Ballistic stretching involves bouncing, bobbing or pulsing in the stretch, using the momentum generated to force an increase in range of motion. This causes trauma in the muscles, tendons and ligaments, which may reduce performance during training and impede recovery afterwards. Ballistic stretching may also increase the likelihood of injuries. You can prevent your dynamic stretches from becoming ballistic stretches by starting off low and slow, gradually increasing the range and speed of movement over several sets.

To improve dynamic flexibility you will also need to add static stretches to your training.



Static Stretch

Dynamic stretching is only safe when it is done within the limits of your static range of motion, such as how far you can stretch in the splits. Moving beyond the limits of your static range of motion during a dynamic stretch will turn the movement into a ballistic one. For example, if the maximum you can stretch to in a side split is 120 degrees but you perform a dynamic leg lift to the side to 140 degrees, the last 20 degrees of the movement will be ballistic. To make the full 140 degrees of the dynamic stretch safe, you would need to be able to reach 140 degrees in your static stretch (side split). Increasing static flexibility will let you go higher in your dynamic stretches without worrying about injury from over-stretching.

So to improve your dynamic flexibility (and in turn improve your ability to throw high and fast side kicks) you need to do dynamic stretches and static stretches together. As stated already, leg lifts in all directions will be adequate for dynamic stretching. Here is a basic outline for performing dynamic stretches safely (notice how the range and speed of movement increases gradually, not suddenly):

- ***Set one:*** Leg lifts to the front, side and rear x 12 at knee height (at ¼ full speed)
- ***Set two:*** Leg lifts to the front, side and rear x 12 at waist height (at ½ full speed)
- ***Set three:*** Leg lifts to the front, side and rear x 12 at chest height (at $^{2}/_{3}$ full speed)
- ***Set four:*** Leg lifts to the front, side and rear x 12 at shoulder height (at ¾ full speed)
-
- ***Set five:*** Leg lifts to the front, side and rear x 12 at head height (at full speed)

The optimal frequency is twice per day – once in the morning before breakfast, and gain later in the day as part of the warm-up before your main workout.

For developing static flexibility, splits to the front and side will do. There are two ways to increase static flexibility in the splits: 1) relaxed stretching, and 2) isometric stretching. For the sake of brevity this article will cover only relaxed stretching.

To do relaxed stretches for splits (or any other position you prefer), stretch until you feel mild tension. Wait patiently until the tension subsides and then increase the stretch. Continue until you feel you have reached your maximum for that set, and then come out of it. You can repeat the stretch after a minute of rest. Do static stretches whenever you do relaxed stretches.

Now you have some basic guidelines for developing dynamic flexibility. However, there is still a question regarding the sequence in which these stretches should be done: dynamic stretching before static stretching, or static stretching before dynamic stretching?

There are many arguments for and against doing either sequence of stretches. Some say that doing static stretches first will impair your strength, speed and coordination, and you may injure the stretched muscle. Others say that doing static stretches first better facilitates the process of learning techniques due to an increase in proprioceptive sensation, and that doing dynamic stretches first poses an even greater risk of injury because the movement can easily become ballistic.

To find out the answer I conducted a study involving two groups of my students. The groups followed the workouts outlined below, twice per day for eight weeks:



Dynamic Stretch

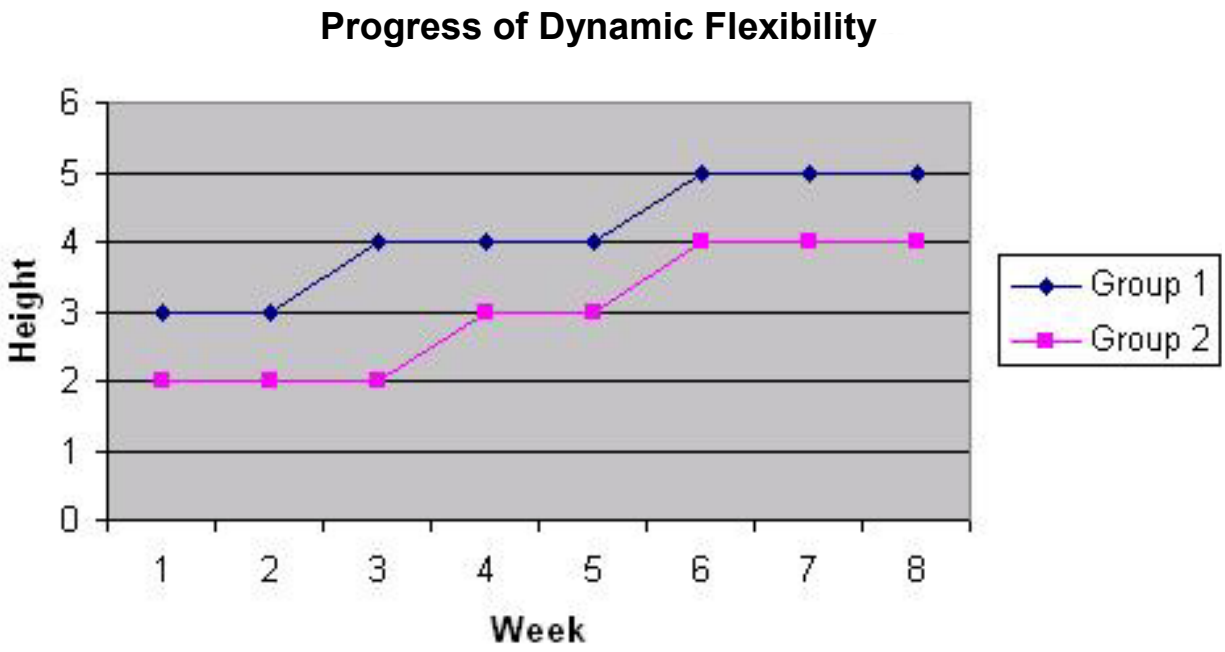
- **Group 1:** Dynamic stretches followed by static stretches
- **Group 2:** Static stretches followed by dynamic stretches



Static Stretch

At the beginning of the test period each student was tested for his/her maximal "cold" kicking height. During the run of the experiment, height of dynamic stretches was measured once per week and observations were made as to the relative transfer of skill to kicking techniques in lessons. At the end of the experiment, height of kicks (performed "cold" – without a warm-up or stretch beforehand) was tested and compared to data recorded at the start of the test period.

The results of the study demonstrated that Group 2 achieved a greater maximal kicking height, both prior to and following a warm-up. They were also able to display their maximal kicking height "cold" sooner, and they reported less aches and pains in their joints when doing dynamic stretches. Control, accuracy and speed of kicks (during lessons) were greater in Group 2 and their mood was significantly more positive throughout the duration of the test period. The chart below highlights the progress of dynamic flexibility throughout the experiment:



Key: The numerical values along the axis labelled "Height" correspond to the levels stated in the dynamic stretching outline above – "1" = knee height, "2" = waist height, "3" = chest height, "4" = shoulder height and "5" = head height. As you can see, Group 2 reached head height in their dynamic stretches by week 6, whereas Group 2 did not ever reach that height.

It should be noted however that while the results of this study indicate that doing static stretches before dynamic stretches provides more benefits in terms of gains in dynamic flexibility, I have had other clients who achieved better results by using the same method as Group 1.

While it is difficult to determine which sequence of stretches will offer you the most benefits, what is clear is that the sequence you follow will impact on how much your dynamic range of motion improves. It is an important factor to consider, and only you can only determine for yourself through trial and error.

Good luck, and keep stretching!

Myths And Realities of Pressure Point Theory

By Glenn Smits

***"Vital points"* or *"pressure points"* have been an area of focus in many martial arts systems probably for centuries. General Choi Hong Hi considered by some to be the *"Father of Taekwondo"*, certainly one of its earliest proponents, has a section describing "vital spots" or "Kupso" in volume two of his "Encyclopedia Of Taekwondo"**

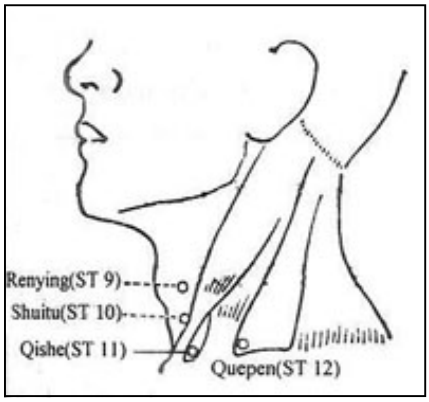
A small section on Kupso was also mentioned in his earlier book "Taekwon-Do, The Art Of Self Defense" and 54 vital spots are described. Several books were published in China under the title "Wu Bei Zhi" or Account or Compendium of Military Sciences. The first edition was a huge set of several volumes published in the early 1600s supposedly by Mao Yuanyi. The second book was probably written some time during the Qing Dynasty and seems to be a compilation of writings by several authors and influenced by White Crane Gong Fu. This later addition became very popular in Okinawa where it was pronounced "Bubishi" and was translated by Patrick McCarthy and published first in Japan in 1991 and then later in English by the Charles E. Tuttle publishing company in 1995. This book contains information on fighting strategy, anatomic drawings marked with acupuncture points, herbal remedies for pain, bleeding, etc. and some of McCarthy's own theories on the history of the book and the information contained based on his own research.

Many modern practitioners jumped on this publication and treated it literally as "The Bible Of Karate", as McCarthy had titled his book, and that everything expressed in the volume was gospel as far as fighting technique was concerned. There are several problems with this, however. The first problem centers on the reliability of the information contained in the book. We don't know who the author or authors were and what their backgrounds were. A lot of the 36 vital points (as opposed to Choi's 54) cited may or may not have been the points being referred to originally. All of the points in McCarthy's book are listed as acupuncture points specifically. McCarthy cites the book "Grasping The Wind" in his bibliography. This book is well known to acupuncturists and is used in acupuncture schools to this day. It describes in many cases the evolution of names of acupuncture points. Many of the points were known by different names at various times throughout history and sometimes even their locations were different. Even to this day there are many acupuncture texts whose descriptions of point locations can vary slightly or even vary as to what their actual functions are. There is currently an international committee that is trying to come to a consensus on point locations as they vary between many Japanese and Chinese systems of medicine.

The information in the Bubishi may be very accurate in some cases but would certainly have to be questioned in others. A prime example of this can be seen in an herbal formula listed in the text on page 90 for the treatment of back pain. The ingredients listed are Sussareae Lappae, Peonia Lactiflora, Boswellia Carterii and Commiphora Myrrha. As a trained Chinese Herbalist I would agree that this formula, a combination of herbs which have been traditionally used to alleviate, pain, swelling and to strengthen the body, would probably

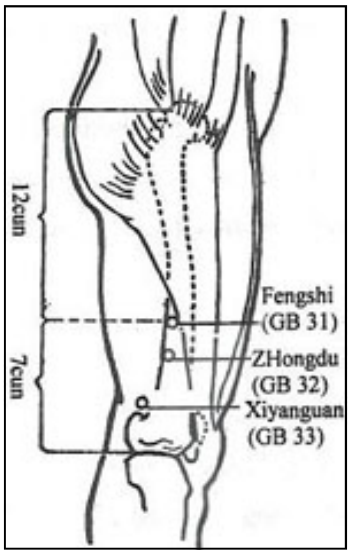
be very useful. It is the last ingredient listed that I have a problem with and that is a cup of urine from a healthy boy under the age of 12. Even though urine therapy has been used by various cultures throughout history for medicinal and cosmetic purposes there is no scientific evidence that I am aware of that would support the use of urine, either taken internally or applied externally, to alleviate back pain. This is just one example of where evidence-based reality needs to be separated from cultural myth or legend.

OK, before we go any further let me define what a pressure point is with respect to use in self-defense. In his Encyclopedia Choi describes a vital point as being "….any sensitive or breakable area of the body vulnerable to an attack". He lists vulnerable points with reference to areas of the body in and around joints, the chest, the abdomen, head and limbs and goes into great detail as to which striking techniques are best to be applied to the various areas on the body. My own definition is that a pressure point is a specific point or an area of the body that when stimulated can cause significant pain, damage, physiologic disruption of normal bodily functions or loss of function. These points are usually a major sensory nerve plexus or they can also be muscle motor points.

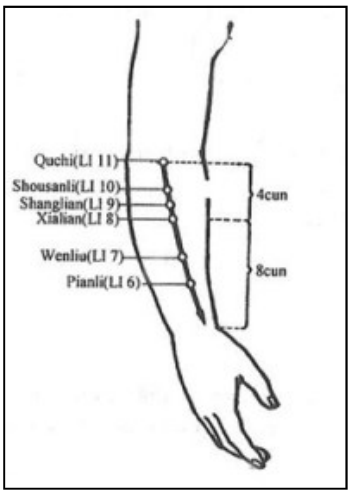


Let me give one or two examples. At the mid-point of the neck on the anterior border of the muscle sternocleidomastoidius runs the carotid artery. Around the mid-point between the angle of the jaw and the clavicle is an area of the carotid artery called the carotid sinus. This portion of the artery has receptors called baroreceptors and a branch of the glossopharyngeal nerve ends here. Both of these structures are responsible in part to help the body maintain a normal blood pressure. They do this by sensing the degree of tension in the walls of the carotid artery. If there is too much pressure, a message is sent to an area of the brain called the medulla to lower the body's blood pressure. If pressure is too low, the message goes out to raise the blood pressure. Now, forget differentiating strike points or pressure points. Remember I used the term "stimulated". To describe other than that is erroneous information and has no basis in physiology. This particular area will respond to either a strike or even gentle massage. The key word here is "stimulus". If any amount of pressure is applied to the carotid sinus both the body's heart rhythm and blood pressure may be affected. If struck, an extreme amount of pressure will be created fooling the brain into thinking that blood pressure has been elevated to a dangerous level. The brain lowers the blood pressure so rapidly in response that the person will pass out, at least momentarily. Any cardiologist or cardiac nurse knows that massaging the carotid arteries can sometimes correct a benign arrhythmia known as atrial fibrillation. The problem as with most cardiac treatments is that this can cause the same arrhythmia or worse as it is meant to correct. Pressure applied to both carotids at once can cause both cardiac arrhythmia and brain death since the blood supply to the brain will be cut off. That's one example of a pressure point and in acupuncture terms it would be associated with the point, Stomach 9 (ST9).

Next example. There is a point on the mid-point of the outside of the thigh. If you stand up it is about at the end of your middle finger if you hang your arm at your side. It is about the location of acupuncture point GB31 (Gall Bladder 31) and is where you may access with deep stimulation the lateral portion of the popliteal nerve as it



branches off the sciatic and before it crosses the knee to become the peroneal and tibial nerves that supply the lower leg with innervation. If you apply a strong shin kick, let's say, to this point, the message the brain will receive is that the femur is broken, can no longer support the body. The brain, in an effort to prevent further damage to the leg, will cause the body to collapse to save further injury to the leg. I've almost knocked people out applying elbow pressure to this point also.



One last example. This is using muscle motor points. A motor point is the main point of nerve innervation in any muscle. It is also the point that has the least electrical resistance in the whole muscle body. Certain types of mechanical disruption will initiate an action potential (nerve stimulation) that will cause the muscle to fully contract (fasciculate/ spasm). I use these points as an acupuncturist to "reset" chronically spasmed muscles. The phenomenon is known as a "post excitation relaxation response." What does this have to do with pressure points? OK, here's a scenario. Three hundred pound Igor grabs your wrist in his vice-like grip. You try all the stuff you learned in Hapkido and Taekwondo class and he's still just standing there grinning at you. You repeatedly strike with your free fist or elbow an area about 2 inches below his elbow on his forearm. This is about where the motor points of the supinator and brachioradialis muscles are located and where acupuncture points Large Intestine 9 and 10 (LI9, 10) are located. You are able to start these muscles into spasming that affects Igor's ability to maintain his grip since these muscles also control the wrist to some extent. Igor's grip is weakened (this is called a reflex paralysis) and you can now affect your wristlock or strike to destroy the weakened joint. Igor goes down! These are just a few examples. Now, if I had sufficient hand strength I could apply pressure to these same points and effect what would be called an ischemic release. This would be where digital pressure deprives the muscle motor nerve of blood and oxygen meaning it can't work, the muscle fails and Igor can't maintain his grip. There are many more but I'm trying not to write a book here.

OK, let's look at the issue of non-responders. Some possible reasons for a subject not responding to one of these techniques…

1) Bad technique or location by the defender. Seems self-explanatory. Defender doesn't know where the point is and/or applies an ineffective stimulus to the point.

2) Anatomic variance. Not all human beings are created equal. Some of our nerve pathways, muscle motor point locations are not "normal." Also things like illness, medication, and other factors can affect the sensitivity of these points.

3) Peripheral neuropathy: This is a condition where the peripheral sensory nervous system becomes impaired. There are literally a hundred different causes for this but the most common would be secondary to trauma, surgery, alcoholism, medications, vitamin deficiency or metabolic disorders such as hypothyroidism or diabetes. Diabetes is the classic syndrome. Diabetics have to

constantly monitor their feet for cuts or breaks in the skin that could lead to serious infection. They can't FEEL their feet. Some diabetics have such severe peripheral neuropathy that they wouldn't even be able to feel themselves having a heart attack! You could beat a pressure point of someone with peripheral neuropathy to death and they would never feel it or respond.

Now let's look at a more traditional Eastern explanation to the scenarios I already described…

A Qi (Chi or Ki) or TCM analogy can be made with regard to every one of those examples I gave if you work off the premise that Qi is a metaphor for all the dynamic, transformational processes that occur in the human body and the meridians are a set of communication networks.

In the first, the carotid sinus is where the acupoint ST9 (Stomach 9) is located. The Stomach channel connects interiorly with the heart via its divergent channel and in TCM terms that strike would have caused a severe disruption of the Shen (spirit) causing the blackout.

In the second, as I already alluded to, the popliteal nerve runs along the same course as the iliotibial band and along that portion of the leg also runs the Gall Bladder channel. Gall Bladder is the Wood element, which controls the sinews. If the channel is disrupted, the tendino/ ligamentous structures then can no longer support the body on that leg.

In the last example, the strike was to the area of the forearm where acupoints LI9 and 10 (Large Intestine 9 and 10) are located. Disruption of the flow of Qi in the channel affects flow down the arm to where LI4 and 5 are located (base of the thumb joint where the tendons that control the thumb and forefinger are located and between the thumb and forefinger). No Qi to the wrist and hand, no strength, easy to manipulate or break the wrist.

Both explanations work and the end result is the same. As a TCM trained practitioner with a western medical background I'm comfortable with my feet in both paradigms.

Coming Next Month

"The TKD Clinic"

From next month Glenn Smits will be able to answer selected questions on health, well being, physical training and advise on the treatment of Tae Kwon Do sustained injuries.

Please send your questions to Glenn via
TKDClinic@totallytkd.com
ensuring "**TKD Clinic**" is in the subject line

Please be as descriptive of your issue, problem or injury as possible to allow a correct response. Please include your name and country on any emails sent and state in the email if you do not wish your name to appear in the magazine.

While there can be no guarantee that every question will be addressed, Glenn will attempt to answer two or three questions each month that he feels will be the most informative and beneficial to readers.

Glenn Smits started his martial arts training in 1963 and started training in Tae Kwon Do ten years later. His one and only Tae Kwon Do instructor has been and is Grand Master Kwang Jae Lee. Over the last 30 plus years he has actively participated and promoted Tae Kwon Do as a competitor, instructor, coach and long time commercial school owner. He is a Licensed Acupuncturist and Chinese Herbalist currently in private practice specializing in sports and rehabilitative medicine as well as pain management.

The information given is provided by the staff of Totally Tae Kwon Do magazine for educational purposes only. It is not a substitute for professional medical care, and medical advice and services are not being offered. If you have, or suspect you have, a health problem you should consult your physician.

What's The Point?

By Paul O'Leary

Part 2

In part 2 of 'What's the Point' I'd like to look at the "circular block" which is found in Won Hyo Tul of Chang Hon TaeKwon-Do.

Usually this movement is said to be for blocking a low kick (Pic 1) and then either lifting the leg up and out to the side or blocking a middle hand attack (Pic 2).





In the Chang Hon (ITF) TaeKwon-Do version we see a "dip" in the back leg as the low block movement is performed, this is not the case in the Karate version (Heian Nidan).

Here we will look at the Chang Hon version with the "dip" of the back leg and a possible reason why you would dip your back leg to perform the movement.





Pic 3: The attacker holds you in a front head lock, swing your fist into Spleen-11 (Location in **Pic 5**). This will drop the attacker off to the side away from you.

Pic 4: Then bring your arm up and drop the elbow down onto the back ribs of your attacker.



Take a look at the JungShin Youtube channel http://ie.youtube.com/jungshin to see another version of this application and many others!

Paul o'Leary is the head instructor of Jung Shin Mu Do Kwan, and national co-ordinator for Prof Rick Clarks Ao Denkou Kai in Ireland. He is available for seminars and club visits to groups interested in practical pressure points and self defence applications. Mobile: 00-353-86-3545032 Email: jungshin@mac.com

Tae Kwon Do's Army Visits The VI South East Opens

By Mr Chris Snow, 5th degree

UK Event



Ask anyone that attended the 6th South East open on the 15th March and you'd probably get the same response - seldom have so many Black Belts been seen at a National Championships, especially one that is classed as a '*domestic*' by many. The L.T.S.I. surprised itself this time when over 120 Black Belts and 160 colour belts took part – it took four hours just run all the black belts divisions and get them finished but was a sight to behold!

In the past five years, we have always had open weights but this year saw light, middle and heavy weight categories being added which clearly made things much more interesting. We saw some great fights during the day - the cream of Tae Kwon Do from the I.T.F. and independent groups were there to test their skills. Any champions that attended was given more than a good run, as contenders were there to fight and win the spoils - in some cases, even the best lost out.

Our regular friends, both from I.T.F. and Independent sides, were there to do business and, boy, did it get noted. Rayners Lane fielded a full crew, as did Northants G.T.U.K., Learn T.K.D., Hay Harris T.K.D., U.C.T.K.D. and Hemel Hempstead L.T.S.I., to mention just a few. A new group to attend was the I.T.U.K. who bought 40+ students to test their skills.



With four 6 meter matted rings on the outside and a centre stage 7 meter ring in the middle, the venue look superb and made all the difference. Those that do not normally use mats commented how different it was to do so. Some I.T.F.'ers complained about the size and our response was that the L.T.S.I. has no intention of using 9 meter rings as the event is not an I.T.F. event, only *I.T.F. styled* and we certainly don't have any intention of making them fully I.T.F., now or in the future.

A lot of veterans came out of the woodwork to see if they still had what it takes to win the medals. With good sized black belt veteran divisions, for both men and women,

it was good to watch as they fought for gold. With many high grades (4th dans etc.) sparring, it set a good example to the youngsters about contact levels and sportsmanship and if I hadn't been so busy with the event I would have liked to have been in there myself.



The children's tournament ran smoothly with many quality matches seen. Junior students, no taller than your waist, demonstrated true qualities which was good to see. Some just allow for their schools to be crèches but this obviously is no longer the case, as many of the young ones were demonstrating good standards throughout.

Onto the senior sections and what a sight! Looking across the arena, hundreds of Black Belts (or so it seemed) were on the floor, in actuality it was 120… Yikes, Tae Kwon Do's army had arrived! Juniors



fighting for their spoils, making sparks as they kicked into the next rounds, referees running around like chickens with their heads cut off, sweating profusely. The great thing was there was only one incident all day. The sportsmanship was there, the respect was there but, most of all, the brotherhood of all was there.



Up first was the team event, with a mix of kup and dan grade teams, of all ages, battling against each other in this precision synchronisation based event. *Team Aldershot* gave a good performance and many thought they had won, but the judges thought otherwise! All the teams (10 in total) made a good effort to win and the current champions, *the L.T.S.I. originals*, fell at the first post - oh well, back to the drawing board for us then! New entries to this event were from *Hemel Hempstead L.T.S.I., Northants G.T.U.K.* and *Rayners Lane TKD*, all of whom gave valiant shows, but only Hemel would win a bronze as *Team I.T.U.K.* were the eventual overall winners. All in all, this was the best team challenge to date in the history of the team patterns event.

Onto tuls, the L.T.S.I. took gold and silver in patterns 13's to 17's Black Belts, both were students from my main St. Albans club, which was a lift as we were having a bad day. Damn, I think we have been having bad days the last few events! …not really, I just think the event has some great practitioners attending it now, hence less medal returns for us.



In the 13 to 17's heavyweight Junior Black Belt section, some quality fights unrolled with L.T.S.I. securing gold and bronze in this division. Surprisingly, the L.T.S.I.'s no. 1 seed was knocked out in the first round. As they say, a bad day at the office can mess anyone's game up. Making up for it though, he moved on to take the gold in the patterns so that was a good return!



The girls' Black belt section started and my daughter made a play to win gold and though a more experienced fighter beat her to the post she received the silver on her first time out as a Black Belt, so not bad at all!

Next up was the female veterans section, which was open weight. First up was Lisa Blewitt, an L.T.S.I. Instructor, who took the gold, showing true spirit. Not bad, as she only decided to take part on the Friday before!

My old adversary Stuart Anslow was lined up amongst some HUGE veteran males. Yikes, he looked like a mouse in amongst the others there as he was the smallest and was giving away 20+ kilos to most. He took the gold and proved speed and technique will always lead you to victory.



Contact levels were good in the Black Belt rounds as expected, but some of the colour belt rounds were too excessive in my opinion. This has to be placed on the referees shoulders but, to be honest, it's not that easy when the tournament is open, as interpretations of safe sparring differ widely between groups. We do know that at the 'Invitational's' in September, we will be sorting the referees problem out that were found this time.

It was good to see some old faces turning

up with the new belts - *Impact* member Jason Anderson who has been there since 2004 and many of the repeat clubs who, in 2004 entered as kids and were now 16 and 17 year olds (and much more experienced and taller than me!).

The ladies breaking section was also another big event. Black Belts ladies gave their best and *Hemel* would take the gold.



Aldershot Tae Kwon Do won the best school title again, which was a surprise as *I.T.U.K. Longeaton* had held the spot throughout most of the day. Mr. Adams, we take our hats off to your school, unbeaten in two years. Let's see if you can do a triple win like the ex-champions, Rayners Lane!

The South East Opens has been running for 6 years now. It is the prominent event held in the South East of England. We have had to make many a change but, like our art, it is evolving and to be the best we must accept that some things have to be improved after the event.



I thank all that attended and made it a major success as without you, we would not have such a great event. We thank all coaches and helpers for assisting us on the day.

Special thanks to Mr. Paul Townshend for driving the van, Tracey Leonard and Mrs. Leonard for doing the canteen and all that gave up their time to assist us on the day. These events are harsh and very long to say the least but, in retrospect, they are the students' days and not the Instructors.

We look forward to seeing you all at next event. It will be as good as this one, so be sure to sign up and get involved.



On a final note, there are many events in the U.K. but very few offer an event like ours - one where all rings have independent umpires, so NO biasness at all and a place where the I.T.F. and independents can compete and test their skills on the understanding that neither have the upper hand. If you think your club has a good standard, come and try our event and see if you are as good as you think. It's not about how good you are, it's about working with other like minded Tae Kwon Do'ists and strengthening our art (or at least it is for us).

Our next event is due to run in September - if you want an invite, simply visit www.ltsi-tournaments.co.uk and register. Full results, video and photos of this event can also be found there.

Grandmaster Steiner Technical Seminar

By Brian Crawley, Alliance Of Independent TaeKwon-Do Schools

Four blind men went to the zoo. While there, they asked a keeper if they could feel an elephant to give themselves some idea of what the animal must look like.

One man felt its ear and decided the beast was like a fan. Another man felt its tusk and immediately announced it was like a spear. The third man, meanwhile, was touching the enormous mammals trunk and knew straight away that it resembled a snake. The fourth man investigated the tail and jumped straight to the conclusion that an elephant was like a rope.



Taekwon-Do is a truly magnificent beast. Both beautiful and deadly, powerful and subtle, no one person can ever claim to have all the answers to all the questions that this multi layered art confronts us with. To get to ‘ know ‘ Taekwon-Do, we must not be like the blind men at the zoo. To study one part of the art to the exclusion of all others is a mistake that is all too commonly made. To do justice to this art that we love so much we must study assiduously the whole animal. In Okinawa there is a saying ‘ to have the whole pig ‘. Only someone who has the whole pig, the skin, the bones, the blood, the sinews, the organs, can call themselves a true Master. We can do this in two ways:

- We can search out Instructors and Masters who can help provide us with the whole spectrum of study.

- Unlike the blind men, we can talk to each other and exchange knowledge and information.

My basic philosophy can be summed up as ””Unity in Diversity”.

Our unity is in our aim of perpetuating our art. Our diversity is in the individual ways we find to fulfil that aim. As an expression of our unity we must be willing to share in our diversity. In so doing we may experience a new insight into this ‘Way’ that we love so much, the ‘Way’ of Taekwon-Do.

“We are what we repeatedly do. Excellence then, is not an act, but a habit.”
- Aristotle

The Alliance Of Independent TaeKwon-Do schools held its annual technical seminars in Formby Merseyside. Hosted by Mr. Brian Crawley, founder of the Alliance the seminars Instructor was, once again, Grandmaster Mel Steiner, 9th Degree president of the International Chi TaeKwon -Do Organization. For four years GM Steiner has been travelling to Formby from his Florida home to impart his considerable

knowledge to the students of the Alliance free of charge, no small wonder in this age of business led Mc Dojangs. Accompanying the GM was his son, Mr. Ansen Steiner 4th Degree, who proved to be very popular with the youngsters in attendance.



Mike Gibney with Grandmaster Steiner

After a long flight breakfast was taken at their hotel were some of the seminar participants were introduced to the GM. A few hours later the Black Belt seminar got under way at Mr. Crawleys Dojang in Formby, which was to be the venue for all the weekends sessions. The participants ranged from 1st Degree to 5th degree and much ground was covered over 5 hours. After the seminar an Indian meal was consumed with much relish at Mr.Crawleys home amid great amusement when he inadvertently swallowed the hottest chilli on the face of the planet and subsequently almost drowned himself in water. Mr. Mark Drake had lots of questions for the GM, who as usual answered everything frankly and candidly, leaving nothing hidden, such openness and honesty being a rare commodity these days.

Saturday morning saw the visitors attending the Beatles museum in Liverpool which greatly interested the GM as a fan and his son as a musician. Lunch followed, after which it was several hours of torture for Mr. Crawley as the GM took him through the requirements for 6th Degree Black Belt. Mr. Steiner meanwhile worked with Mr.Drake on the 4th Degree requirements. To have private tuition from this great Grandmaster was an honour and priviledge that I will not soon forget. The evening meal took place in Southport at The Forge, a wonderful steak and seafood restaurant where, yet again many fascinating talks were held.



Grandmaster Steiner teaching a Middle Knuckle Punch application to Mark Drake

Sunday and it was back in the Dojang for an all day seminar for all grades. Patterns and their applications, fundamental movements, theory and much more was covered. As one Instructor commented " it makes me realize just how little we know ", which is in itself a marvellous thing, as there is so much more to this art that is left to discover. With



Daniel Crawley and Emma Crawley with Grandmaster Steiner and his son Ansen,

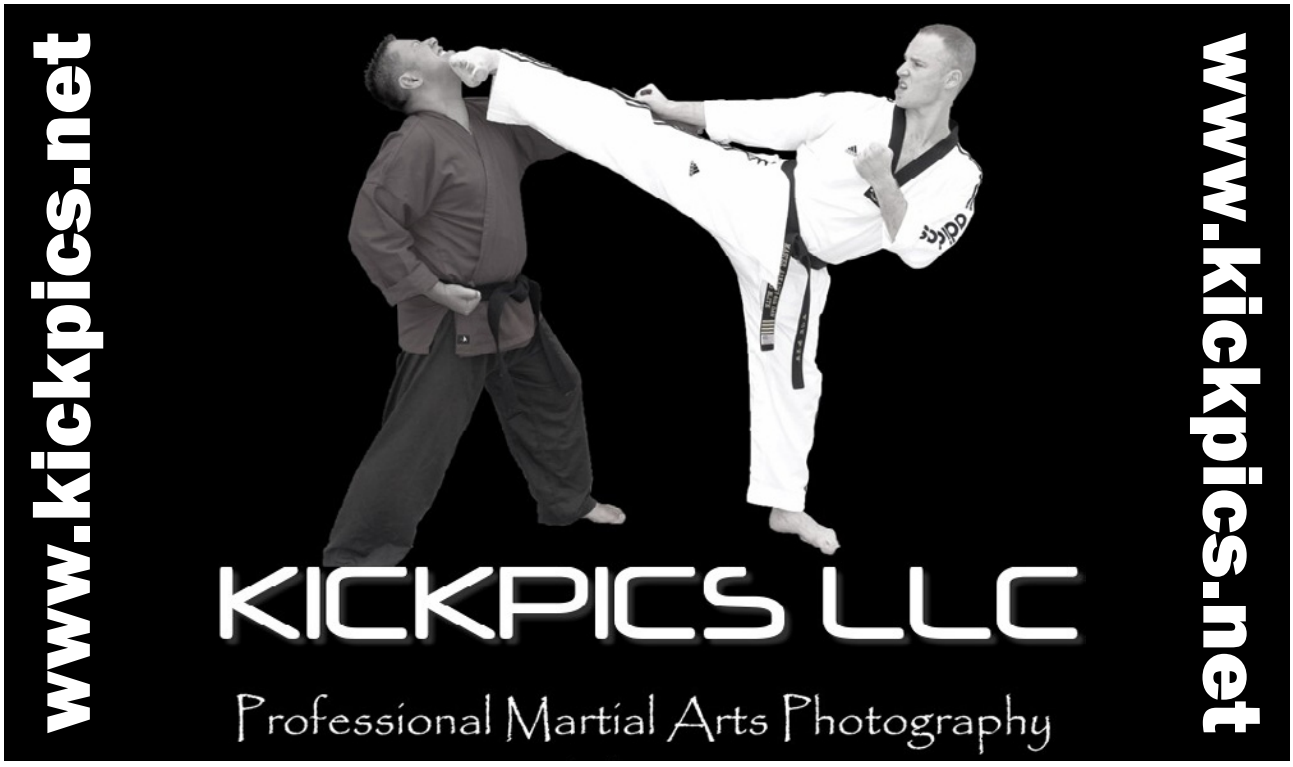
Grandmaster Steiner's continued support our journey of understanding will be a long and fruitful one. Many photos were taken after which a meal was had at Qou Vadis, Formby, attended by Mr.Crawleys children and the assistant instructors of the Formby Academy, not to mention Mr. Drake, who had taken reams of notes over the course



Brian Crawley and Grandmaster Steiner

of the weekend.

Grandmaster Steiner has 40 years experience in TaeKwon-Do and was one of only five to be recognized as 'Outstanding Instructor' by the International TaeKwon-Do Federation in 1994. Known as the 'Human Encyclopedia' because of his unrivalled knowledge of Gen. Choi's 15 volume encyclopedia. He attended fifteen International instructor courses and taught two. Grandmaster Steiner is also a master in the art of 'Iron Hand'. GM Steiner is available for seminars and can be contacted through his website www.chitkd.com



A Punch, A Strike & A Thrust; *There's More!*

By Master Earl Weiss, 7th Degree

In Issue 1, March 2009 of totally Tae Kwon Do, an article by W. Rhee addresses these types of attacks. The article initially tracks General Choi's Encyclopedia, Volume 3 page 17 1st ed. 1983, ("The Text"). However, I feel that before one can truly appreciate information contained in Mr. Rhee's article, they must have a thorough grasp of the underlying concepts.

This is a favourite topic of mine. So much so that when I get around to writing what I call (with tongue firmly planted in cheek) "Volume 16", a work that will address General Choi's material vis a vis what I feel are areas in need of expansion, further explanation or emphasis, this will be one of the topics covered.

I encourage all readers to study the material as set forth in *The Text*. In fact, I suggest you read it, reread it, and then read it again. Of course, if you are following some standard other than The Text, please ignore what I write and follow whatever your organization stipulates.

Concepts

While *The Text* addresses other types of attack as well, this article will be limited to the three types mentioned above. For emphasis and clarity I will repeat important concepts from The Text) below:

1. Since three of these techniques - punch strike and thrust - are so closely related in principle, it may be difficult to make a clear distinction among them. One must also take note that the above material is in the hand technique volume. For foot techniques (Volume 4.) the term "Piercing" is used; the theory and application being the same as "Punching".
2. The purpose behind each technique as well as the method differs slightly.

3. A punch is used primarily to cause an internal haemorrhage rather than surface damage by twisting the attacking tool.

4. A thrusting motion however, is delivered with an intention to cut through the vital spot with less twisting of the attacking tool.

5. A striking motion is used to destroy or break the bone or muscles of vital spots with the least twist of the attacking tool.

If you are not familiar with the five concepts listed above, I suggest you read them at least two more times. As someone once said; "If I teach you one hundred techniques, you may understand a single concept, but if I can teach you a single concept you will understand one hundred techniques."

Designations such as Striking, Punching / Piercing and Thrusting have important meanings. However, as stated at concept number 1, above, the lines of distinction are not always clear. Designations may not always be perfect. An example of an imperfect designation is a traditional Back Piercing kick performed from Bending Ready Stance B. It really does not have the rotation characteristic of *Piercing.*

The Punch

Punching is meant to cause internal haemorrhage, and is characterized by the twisting motion. An analogy would be damage done by an arrow, as opposed to damage done by a modern bullet. A bullet rotates in flight in order to provide stability and accuracy to its path. As it enters soft and liquid filled tissues of the body, it continues its rotation and the shock wave spirals outward as well as in the direction of the travel resulting in a damaged area much larger than the entrance wound. Compare this to an arrow which lacks rotation in flight and typically has an exit wound about the same size as the entry

wound.

The outward spiral of the shock wave is a product of “Hydrostatic Shock.” (Wikopedia has more info. http://en.wikipedia.org/wiki/Hydrostatic_shock As well as another article http://www.military-sf.com/Weaponry.htm). The Side piercing kick is designed to have the same type of effect. (Okay for scholars of Physics and Ballistics, it is not a perfect comparison/explanation, but few analogies are perfect.)

I would also be remiss if I did not point out that there are some who feel that the theory of Hydrostatic shock is not well founded. Well, to heck with them. I urge the reader to consider what is written here, review other available material and come to their own conclusions unless or until concept specific experiments yield contrary results.



The photo shows how the twist of the punch causes parallel lines to spiral inward.
(Please note: I was going to use the illustration with a fist rather than a piece of wood, but the arm and hand obscured too much of the material.)

There are some articles on the net which address the punch and hydrostatic shock, yet I did not find any which specifically address the aspects of the twisting motion of the punch causing the shockwave to spiral outward. So, in a sense, I am making this stuff up based upon similar concepts. (So, if you hear it somewhere else, there is a good chance they stole it from me.) I will leave it to the reader to *“Absorb what is useful”* as Bruce Lee often mentioned.

How many people train for years not knowing why they rotate their fists when they punch? It also explains why Boxers have no real need for the rotation because their gloves would mostly negate the continued twist on impact.

Now, how does this come into play when breaking boards? In my opinion, since the board has no liquid component, the rotation has no effect and can actually be counterproductive. See concept 5 above with regard to which item is designated for destruction.

Also of note is that George Dillman; a pressure point application and alternate application proponent, claims that the twisting punch was a deliberate attempt by the likes of Funakoshi to make outsiders use less effective techniques saving the more effective techniques for the chosen few. However, such criticism of the twisting punch ignores two important factors:

1. How the different types of punches may or may not damage or suit particular targets; and

2. How the vertical punch provides greater exposure to the soft vulnerable “palm side” of the forearm where many pressure points / nerves, and blood vessels are unprotected by bone and muscle.

The Strike

Striking, such as Knifehand strike has the least twist and is meant to destroy hard objects such as bone. Now, if you really familiarized yourself with the five concepts listed above you will note that this is the type of technique used to destroy or break . . . which tells us this is the optimal method for breaking board / tiles / cement etc.

The Text classifies certain elbow attacks under as strikes and other as thrusts. Students and instructors should note how each elbow attack is classified in light of

the method of execution and manner of application.



The Photo shows how the strike causes the parallel lines to all move in the same direction.

The Thrust

While thrusting (i.e., Fingertip thrusts, side thrusting kick certain elbow attacks) has some twist, The Text says it is intended to "Cut through" a vital spot. I think the explanation was somewhat lacking and the choice of words could have been better. (Perhaps I am being too literal now.) Instead of "Cut" (which conjures visions of swords or knives cleanly severing body parts) perhaps "Penetrate" would have been a better term. Also, instead of simply saying "Vital Spot" an indication should have been made that the target would be a soft or tender area of the body.



The photo Shows how the thrust causes the parallel lines to move in toward a single point

I once again suggest that students and instructors who follow *The Text* refer to it for standard terminology concerning types of thrusts.

Mr. Rhee's article was thought provoking and left me with two burning questions:

1. Can anyone please submit legal information (with statutory or case law citations) as to where the legal implication of teaching someone how to break middle objects in a stack or causing internal damage without surface damage is of any greater consequence than teaching a kick or punch that can destroy the entire stack instead of just the middle object or objects? I have never heard this before and would like to research it further.

2. About 20 years ago I hosted a seminar with Kickboxing legend Joe Lewis. He related a story of someone being able to break the middle object in a stack. (Van Damme made this famous in one of his early movies.) Now, all of us who have seen numerous breaks have seen this occur unintentionally. I asked him if he knew of anyone who could replicate it regularly when an independent third party obtained and arranged the materials and specified which item would break. He did not. As of this time I still have not found such a person. If anyone knows someone who could do this please let me know. I would love to contact them to further my education.

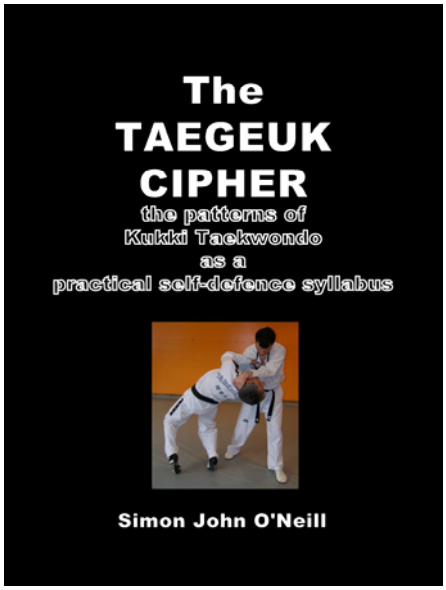
In conclusion I will simply state that understanding the concepts behind the terminology provide great insight into General Choi's system. Many who may have thought the names of techniques were somewhat arbitrary now realize that the name gives a better idea of how the technique is executed, as well as the optimal application of the technique with regard to various targets.

You may e-mail the author at: Eweisstkd@aol.com Other articles at by Earl Weiss at http://www.geocities.com/ustfregion5/index.html

The Taegeuk Cipher

Book Review

By Oerjan Nilsen, 1st Dan Kukki/WTF, Norway



I came across this book on the www.iainabernethy.com forum, and I had to buy it. I have been working on and researching patterns, but I have not come nearly as far as Simon O'Neill has come. I have already started implementing the applications in my teaching, and the adult students really love it. So, over to the book:

The book is mainly concerned with the practical applications of the 8 Taegeuk forms as practised worldwide by WTF-organised Taekwondo students.

It opens with a very well written and in my belief the most accurate Taekwondo history available. In many respects it is also the Taekwondoised "Shotokan's Secret" written by Bruce Clayton as the author also presents his case of why there is possibly more in the patterns than the kick, punch, block interpretations we normally see. He also makes his case of why the practical applications are not taught openly. Without telling everything, some of the key points are found in the martial arts backgrounds of the founders of Taekwondo, and their motivations for founding Taekwondo as a martial art. That and lots more is revealed in the book.

The book also contains a section on how to analyse forms for yourself. I personally feel that this section could be a lot longer, and that it could contain more specific concepts like in Iain Abernethy's "Bunkai Jutsu", preferably with examples from the poomsae itself, but then again the focus in this book is to show the reader that there is more in the forms than meets the eye using the author's own applications, rather than a textbook on how to analyse forms.

A very good explanation of what self-defence actually is when compared to fighting, combat, and duelling follows the interpretation section. This is something that is lacking in many martial arts books and is one thing that sets this book apart from the vast majority of Taekwondo books out there (other than the fact that it is the only book on the market explaining the WTF patterns in a realistic way). Many people get the terms mixed up and practise duelling while thinking that they are practising self-defence.. This section is sure to open a few eyes out there (and we have not even come to the applications yet).

Then at last what we have been waiting for: the applications themselves. This is the main bulk of the book.

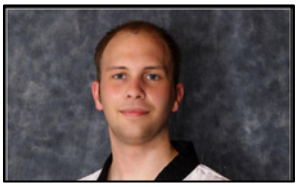
The author divides the patterns in 3 groups. "The preliminary stage" (where the fight usually starts at talking distance), "infighting and clinching" (when the pre-emptive strike has failed and grips come into play) and "advanced self-defence". Before each group of patterns there is an explanation of that stage of the fight and what the strategy of that stage should be. Then the patterns in that group follow.

Each pattern is opened with a summary of the movements, and a summary of the key concepts and principles the poomsae/form is trying to teach the student. This gives a very good overview of each pattern and what you can expect to learn from it.

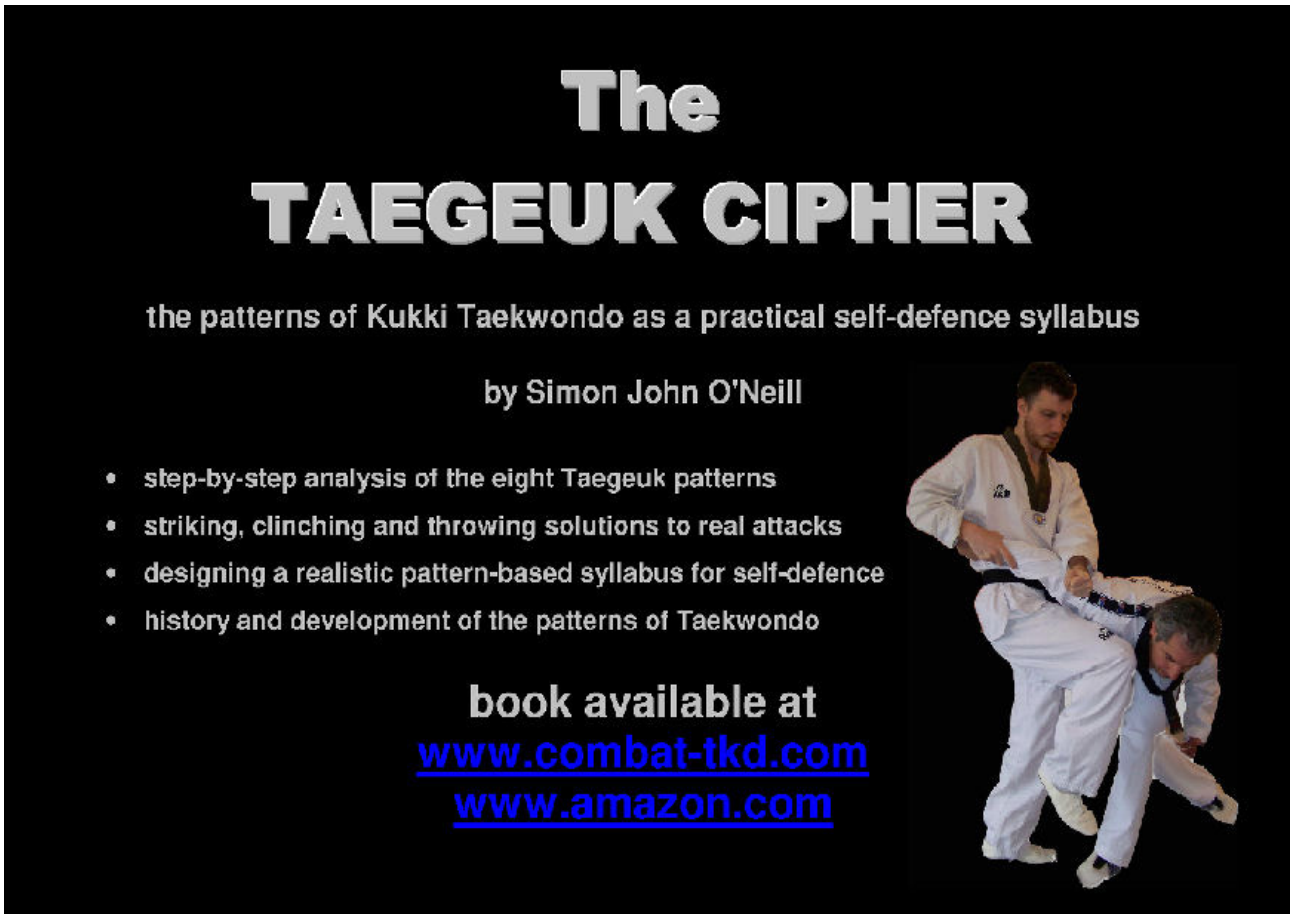
The big draw back in the applications section is that the pictures are very small, and sometimes unclear. The illustrations could also have had some arrows to show the direction of the movements to help the reader. That being said, any serious student of martial arts should be able to understand the applications with a close look at the text and the pictures. The applications are mostly simple and highly effective (at least those I have been able to put to practise).

The book also contains chapters on pattern performance, some drills to help put the applications into practise, and a very interesting chapter on designing a syllabus (for self-defence, pattern applications).

This book is absolutely worth every penny. I personally feel that the history section alone was worth the cost. It was so good to finally read a history of Taekwondo grounded in reality and not coloured by any political bias. It seems very well researched and unlike most Taekwondo books it does not just repeat everything that has already been written, but contributes with new (and interesting) facts. The applications are, like I already wrote, simple and effective, with the only drawback being the small pictures. They are easily the best applications to the Taegeuk poomsae I have ever seen in a book.



Oerjan Nilsen, 1st Dan in Kukki/WTF Taekwondo from Norway, has practised Taekwondo since January 2000. His training has taken him to Korea many times, competing in World Taekwondo Hanmadang 2006 and 2007, and World Taekwondo Culture Expo 2007. He also studied Taekwondo for one year (2007-2008) at Chosun University in Gwangju, Korea. He is currently practising and teaching at "Bergen Vest Taekwondo Dojang" in Norway.

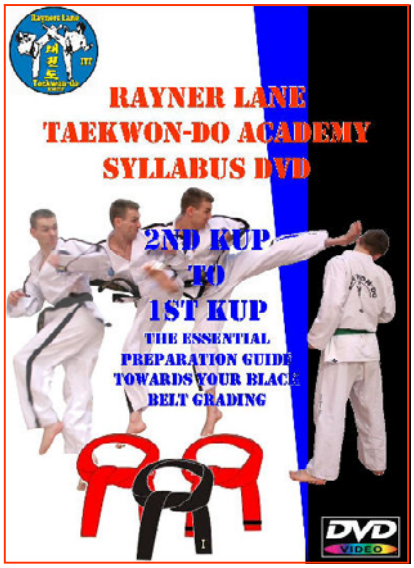


Rayner Lane Taekwon Do Academy Syllabus DVDs
2nd to 1st Kup Review

By Paul Mitchell, Southwell TaeKwon Do

This is the final volume in the trilogy of DVD's covering the Kup syllabus of the Rayner's Lane Taekwon-do Academy, covering material for red belts taking their black stripe and black stripes taking their black belt grading.

2nd Kup



The syllabus is covered in detail and with extensive use of different camera angles and slow motion footage. Hwa-rang for example, is covered from front, both sides, and performed in slow motion. There is also extensive use of annotations on the screen, explaining important points and giving numerous tips. Key sections of the pattern are also shown separately, again with slow motion and annotations to help the student understand particular combinations and sequences.

The use of slow motion and screen notes continues through the rest of the syllabus. This covers traditional 1 Step Sparring, and Hosin Sul or Self Defence Techniques. This latter includes examples of defences against straight punch, haymaker, double push, same side and opposite side wrist grabs, twin wrist grabs, single collar grab, double collar grab, rear bear hug, front choke, rear choke and side headlock, 48 different examples of Hosin Sul defences are given in total just on this section alone!

Various forms of Sparring are then demonstrated, including Free Sparring with no protection and minimal contact, 2 vs. 1 Sparring, again without pads.

Interestingly there is then a section of 1 Step Sparring defences versus various knife attacks which is then developed into





Free Sparring against a knife attacker.

The next section covers assorted destruction techniques, again demonstrated full speed and in slow motion, before the 2nd Kup material is wrapped up with a section on required theory.



1st Kup

The material for 1st Kup follows the same style of presentation, with extensive use of different camera angles and slow motion footage plus screen notes.

The syllabus covers Choong Moo, 1 Step Sparring and then a variety of Free Sparring types. Free Sparring with no pads and minimal contact is followed by Free Sparring with pads and slightly heavier contact. Both allow limited groundwork.

Traditional Sparring follows on, with more time allowed on the ground. Developing on the ground based theme there is also Choke Sparring, where opponents start on the floor back to back and attempt to gain a submission from their opponent with a choke, without standing or using strikes.

2 vs. 1 Sparring is also covered again, but this time its the padded version which allows greater contact.

Set Sparring covers 1 Step from both Traditional, to single attack 1 step and the Hosin Sul is more free in nature with no prescribed methods of attacks (including attacks from the front, then the rear), 1 Step against a knife and this is again developed into Free Sparring vs. a knife.

As might be expected from the author of Ch'ang Hon Hae Sul, students are also expected to explain pattern applications and demonstrate them with a partner and examples are given of this aspect.

The DVD continues with a section on destruction, performed with and without measure and including multiple technique "demonstration type" breaks, before concluding with the theory required. As a final touch, some of the examples are actual black belt grading footage, showing just how some of this actually looks under the pressure of such a grading.



Overall

The style of presentation of the DVD will be familiar to those who have seen either of the earlier volumes. Unfortunately the same problems are there too. The background against which much of the filming takes place could be better, there is

no marking on the floor for the pattern diagrams and the intrusive background noise of a normal class going on is there too. These factors may not detract from the DVD for some viewers, and obviously they do not inhibit using them as a reference source. They do, however, make the finished product feel less polished, with lower production values, which in turn perhaps makes it less likely that viewers will dip back into it purely for pleasure.

I see the DVD primarily as a resource for students of Mr Anslow's Academy and ITF students, but there is a lot of material of broader interest here too, which will interest the Taekwon-do community as a whole. It is certainly an in-depth DVD, especially when you consider that it focuses on just 2nd and 1st kup levels. In addition, the variety of Sparring and set Sparring demonstrated is interesting and illustrates the breadth and richness of TKD, without losing any of its character, and for that alone he should be applauded.



As with all the DVDs in this series, they can be previewed and purchased via www.raynerslanetkd.com. All pictures in this review are stills from the DVD's



Issue 1 Survey Results



I really appreciate the time and effort those that completed the survey took, as it's a good indication of how we are doing, as well as where the Tae Kwon Do community wants to go with this. One piece of important feedback received was that although readers loved the articles so far, they want more sport related articles as well, simply as a balance. However, we can only publish what is submitted, so get writing! To address this, I did a *'sport'* related article for this issue, but had to save it for a future issue due to the amount of articles sent for issue 2. However, to appease you, there is a competition report and I hope others will submit articles on this area for future issues!

Nearly all of the feedback has been extremely positive, in fact only one person disliked the magazine and he or she didn't even bother to complete the survey which is a shame (as all genuine feedback is important), nor did they do Tae Kwon Do!. Not that I feel non-TKD'ers cannot enjoy the magazine as well because they can and are; as testament to this we had some great feedback from other martial artists from non-TKD systems, the magazine even convinced someone to start TKD instead of Karate - one for us then and welcome to the family!

The magazine has been read by many different people, some of whom work in journalistic/design settings and have kindly emailed through pointers on improving the magazines layout. And though I appreciate the offers of help/insight in this area, one thing you have to remember is that I am doing the magazine in my own time, free of charge, I am not a professional editor, nor a graphic artist, but am simply a father of 4 who runs a martial arts school, who wants to give something back to the art he loves. I cannot compete with full cost magazines in the design stakes as that's what you pay for with them, but I can compete where it comes to information about Tae kwon Do and I think we exceeded them in both issue 1 and issue 2 thanks to the great articles submitted, which I hope will continue in every issue of the magazine far into the future.

For me, the main object of the magazine isn't to look all swanky and cool but have little substance, but to get interesting information out in a presentable way, that's of interest to us Tae kwon Do folk. And whilst things may (and probably will) evolve over time, for now, judging from the feedback received, the magazine does that pretty well, even if its not perfect! Still, perfection is boring right! That said, there has been a change based on the feedback received. A few people felt the font could be bigger and of a clearer variety for easier reading, so we have sorted that. Others had problems reading it in their PDF viewer, so we have done a short article to help with that as well.

Before I give you some '*stats'* here is something for you would-be writers out there. From the survey, people would like to see more of the following (some of which have been addressed in this issue): Tae Kwon Do news, seminars and event reports, sport related

drills (conditioning, performance, technique *'how to'* articles etc.), articles on conditioning, exercises, training one could undertake outside of the dojang, internal teachings i.e. ki, meditation etc., info on other Kwans and their ways of training, how Karate influenced Tae Kwon Do and vice-versa, how science has made an impact on Tae Kwon Do, vital point articles and drills for conditioning, fighting, self defence etc. That's as well as more of the same types of articles already featured. Personally I'd like to see some profiles of the pioneers of WTF, as I know little about them to be honest!

Statistics

Remembering its only 20 days since its release as I write this, these statistics are pretty amazing!

- *Issue 1* of *Totally Tae Kwon Do* magazine has been downloaded over 13,480 times and that doesn't include other sites offering it for direct download or sharing via email etc.
- It has been downloaded multiple times in over 70 countries.
- The survey was filled in by a good mix of Taekwondoists; from ITF/Ch'ang Hon stylists, to Kukki/WTF stylists, as well as an equal mix of other Kwans and even a few non-TKD'ers.
- From the results, 95% liked the magazine, 3% thought it was okay and only 2% didn't like it (and to be fair they were non-TKD people who didn't even fully complete the survey!).
- 79% liked the way it was laid out, 19% thought it was okay and 2% didn't like it (the same 2% that didn't like the magazine.. Hmmm!). Anyway, 84% want the magazine kept in the format we use (book like, without to much funky stuff).
- 92% liked the articles in issue 1, 6% felt overall they were okay and the same 2% didn't like them!
- 74% read it on their computer, whilst 26% printed it out.
- 95% said they would recommend the magazine to others, 3% said they might do and that 2% said they wouldn't (I beginning to see a pattern here me thinks!)
- Exactly the same percentages said they would be downloading issue 2, might do or wouldn't! Lucky its free eh!
- 79% said they would like a letters page. We haven't got one in this issue as we haven't received any letters - so feel free to email us feedback on articles etc.
- 58% said they'd like a clubs directory but due to the nature of the magazine being global we felt it was a little pointless advertising clubs on a local level so we have knocked that on the head, though you are of course welcome to contact the advertising department.
- 88% said they'd like Tae Kwon Do only book reviews, but 70% also said they'd like book reviews of all types of martial art books - so get writing if you have read something good - past or present!
- A whopping 90% said they wanted Training/ TKD DVD reviews. So again, if you have seen something good, send us the review.
- Only 50% were interested in martial art movie reviews (with 29% not bothered either way), so for now I think its best if we kept to Tae Kwon Do ones, so feel free to send a write up in.
- 85% said they would like the section which is now called *"The TKD clinic"* so get emailing with your problems and injuries folks. All going well, it will be appearing in issue 3 - see page 54 for more details.
- 90% said they'd like to see product related reviews. So to all you manufacturers of related Tae Kwon Do products, you`d be well advised to check out *'Honest John'* on page 27

Once again, may thanks to everyone that completed the survey, it seems we are on the right track.

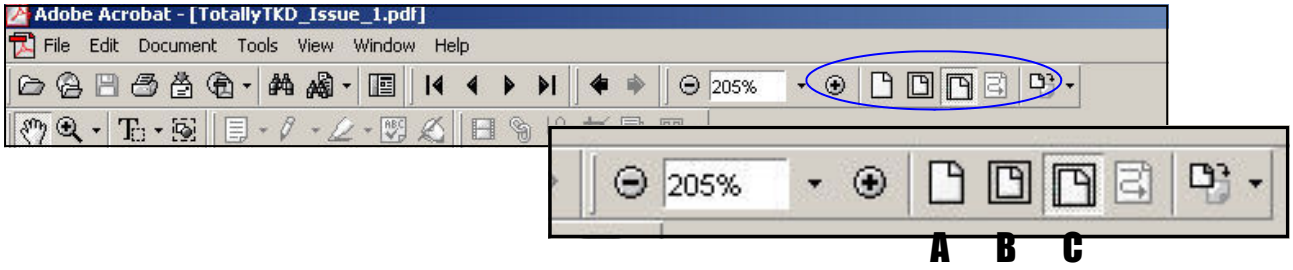
Maximise Your Reading Experience Of Totally Tae Kwon Do Magazine

From the survey about Issue 1, one respondent asked if the format could be changed to view it one page at a time and another said they felt it was hard to read in Acrobat as you couldn't read a single page without having to fiddle with the zoom control and dragging the page around. But, with both Acrobat 5 (the most popular version) and Acrobat 9 (the most recent version), all this and more is possible and I thought if one reader was having difficulties then others may be experiencing the same!

Now I'm no expert on these things, but I have put together this little guide to hopefully make viewing the magazine a little easier for those having trouble.

The magazine opens as per a standard magazine, the first page is the cover, then subsequent pages are 'facing', just like a hard copy magazine. However, not everyone wants to read it that way, so after loading it, you can easily and quickly select various ways to view the magazine. These are based on two functions: size and Page Layout. There are only a few buttons, so a combination of each will suit various people for the ways they wish to view the magazine.

Somewhere along the top of *Acrobat 5*, you will see the following buttons -

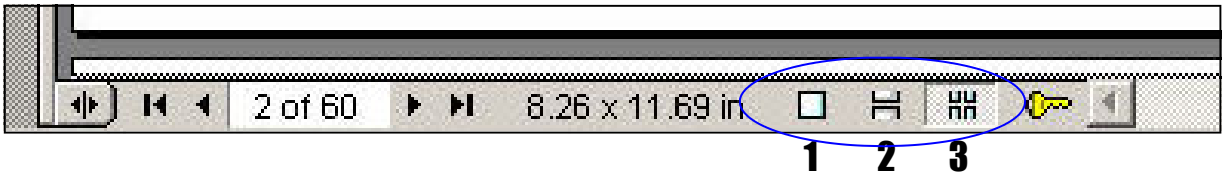


A: Actual Size button - click this and the page or pages should show at 100% ie. The actual size

B: Fit In Window button- click this and it fits the pages, fill length, into what ever size you have acrobat opened in on your desktop

C: Fit Width - click this and it fits as much of the page as possible the full width of acrobat, which will of course depend on what size you have the program set to in relation to you desktop

Now, along the bottom of *Acrobat 5* you will see the following buttons:

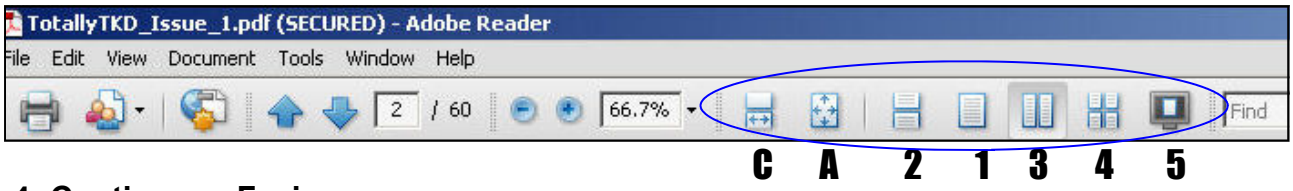


1: Single Page view - this allows you to view one page at a time. Each time you mouse is rolled or the scroll bar on the left is clicked, a new page is viewed. This works best in combination with A or B

2: Continuous Page view - this allows you to scroll through the pages as if on a roller, ie, as you scroll down to the bottom of one page, you will see the top of the next. This works well in combination with A, B or C and is a preferred setting for many.

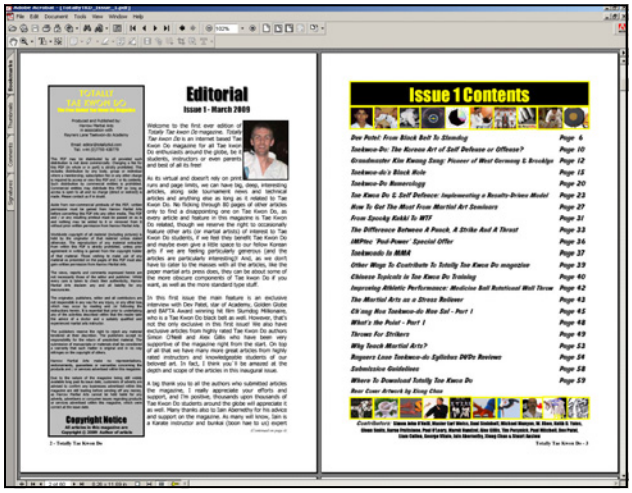
3: Facing Page view - this brings the pages back to '*2 at a time*', as per the default setting of Totally Tae kwon Do magazine and works well with A,B and C, but does depend on your monitor size. If you have a small monitor, one of the other views will probably suit you better.

Or reference, here is a screen shot of **Adobe Reader 9**, with the same functioned marked out. You may have to add them to the tool bar)if they are not there already) by right clicking your mouse on the tool bar of using the '*View*' menu

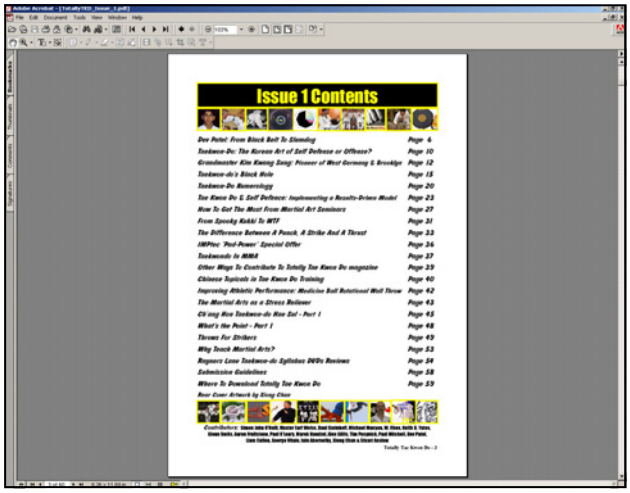


4: Continuous Facing pages
5. Full Screen Mode (In Acrobate 5 this can be found in the '*View*' menu or by pressing '*Control L*')

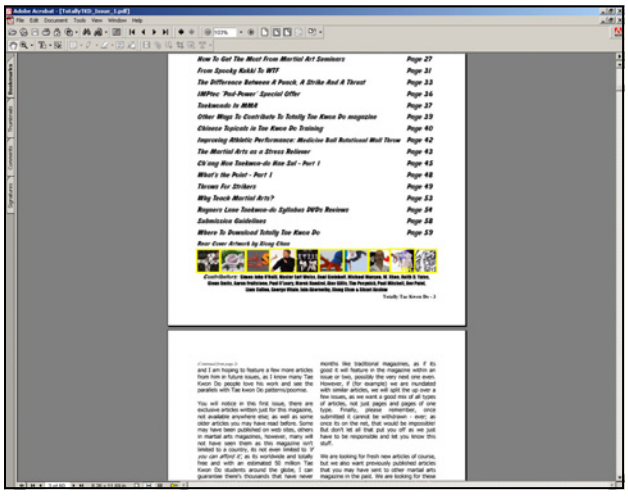
Of course, in both programs you also have use of the zoom control to zoom in or out for smaller text like picture captions etc.



Facing Page + Fit In Window Modes (B & 3)



Single Page & Fit In Window Modes (B & 1)



Continuous Page & Fit In Window Modes (B & 2)



Fit Width Mode (C)

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If you'd like to submit something to Totally Tae kwon Do magazine, please send your submission to: *editor@totallytkd.com*

Anyone can submit items as long as they are about Tae kwon Do or are Tae kwon Do related.

Articles on aspects of training
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Issue Deadlines are the 20th of each month

Submission Guidelines

1. All articles must me be submitted in word, RTF or plain text format only with minimal formatting
2. All articles must have photos and pictures to accompany them
3. Photos and pictures do not have to be high resolution. If we want one for the cover picture we will contact you for a high resolution picture.
4. 100-200dpi resolution is fine for photographs. Higher resolution photographs will be scaled down to save bandwidth and magazine size
5. Items such as *Black Belt Essays* must have a picture of the author accompanying them, though with regular articles this is optional in addition to other photos
6. Please ensure you spell check your work before sending
7. Please send words in hangul or hanja/Kanji as Jpeg files
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1st May, 2009

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"The galleries are full of critics. They play no ball, they fight no fights. They make no mistakes because they attempt nothing. Down in the arena are the doers. They make mistakes because they try many things. The person who makes no mistakes lacks boldness and the spirit of adventure."

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